



psa
JOURNAL

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(See page 18)

Edward J. Jacobs

Photo Techniques Supplement

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA
VOLUME 23 • NUMBER 7 • JULY, 1957



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The Editor's Corner

Several interesting things in this issue. PS&T has returned as a Journal Supplement, the spot where it started out many years ago. We have a little emphasis on travel, nice at this time of year, and the announcement of the new Journal Awards by our Editorial V-P, Allen Stimson.

The change in direction taken by our re-constituted Techniques Division is part of the reason for putting PS&T back in the Journal. There will be more emphasis on Techniques and less on Science in the new approach of TD as a Service division for the other Divisions of PSA. This should not be taken as any reflection on the sterling job performed by Paul Arnold as Editor of PS&T these past years. Paul received the thanks of the Board during the meeting held at the Washington Regional and they were richly deserved. Ira Current is the new Editor of the Supplement and he has some good irons in the fire.

We're always glad to receive the cuts from a salon catalog, they liven up the Journal and help our budget. As long as they are on copper, 120 screen (although we'll also

take 100 or 133) we can use them. We need two copies of the catalog, too. Send them direct to the Journal Editorial Office.

Some of our members have access to color plates of a size suitable for Journal covers and in several instances have offered us the four-color process plates, or electros. In one case a member found that a set of plates had been dropped from his company's annual report and promptly got the right to use them for the Journal. Such offers are always welcome and we regret that in a few rare cases we had to turn down the offers because the plates were not up to Journal quality standards.

Our new format, with more pages and more feature pages, requires a prodigious supply of articles. We are sure that the new system of Journal Awards which you will find detailed in this issue will stir up a lot of activity on the part of our members. You'll find some helpful suggestions, too, about preparing an article for the Journal. These suggestions are not rigid, but the more of them you can follow, the better your chances of acceptance. Points are awarded on publication. More details on that later. —db.

The President Reports



M. M. Phegley, APSA

THE FISCAL YEAR ENDED JUNE 30TH, WILL BE RECALLED BY our members because of numerous events and activities. These have been made possible by the energetic participation of the officers, committeemen and members. Along with these events have come many problems which required consideration and administration in order that the best interests of the Society and its members might be served. Constructive discussion of these problems have resulted in concerted actions which further our unity and cooperation. Society policy is dedicated to the preservation of this spirit and at the same time, official actions are guided by existing provisions as evidenced by our Constitution and By-Laws.

There have been several discussions of practices which are of vital interest to the members. Unfortunately some of these discussions have been received as personal attacks on individual integrity. It is at these times the pro and con discussions are worthy, and are invited in order that progress may continue. We do not wish to antagonize, humiliate or insult any of our members. We are all aware, or should be, that slang expressions may be acceptable in conversation, but the same words appearing in printed or written documents are very unsavory and such practices should be avoided. We ask that our members assist in the activities in such a way that there will be no misunderstandings or actions which give rise to personal grudges. Local "mole hills" should not be allowed to become national "mountains". We are, or should be, following our Photography for fun and complete mutual enjoyment. Friendship and fellowship offered by the Society should at all times be preserved.

It is true that we are faced with problems that did not originate recently. They have been with us for sometime and as our Society grows in membership, these problems are becoming more and more urgent. The opinion of one individual is not likely to be the answer because he may not have access to all the facts. It will require the consideration of many to solve some of these questions. Solutions without malice but with definite knowledge that a united service and consideration is provided to our members, is the goal toward which we should direct our efforts. Healthy competition between Divisions in respect to maintaining increasing activities which are not only a credit to the respective Divisions but of which the Society as a whole can well be proud, is desirable. Destructive jealousies should not develop. We work for the Society, and when we do this we work for each other.

Action has been taken in some instances which has subsequently been recognized as a mistake and should have been avoided. Mistakes should be corrected as soon as possible. Such errors create "headaches" to the Society and for all who are called on to administer conditions because of these mistakes. We should be willing to say "a mistake has been made; a correction is necessary. How can I help to repair damage and strive to prevent its occurrence in the future?"

Let us think soberly and earnestly before we criticize another member for his actions. If we differ with him, let's try to understand his point of view and see if we possibly can incorporate his ideas with ours or be able to show that some other procedure should be followed. We are frequently faced with the necessity of deciding which proposals are logical and practical. Discussion of the problems honestly, will surely lead to the maintenance of Amity and Cooperation throughout the Society.

There are many members in PSA who are working strenuously for its continued growth and the proper maintenance of Service. I include all persons from the Top officers to the very newest member. My thanks to all of them is expressed for the Society in appreciation of the excellent work accomplished by their efforts.

All officers, members of the Board and National Council have performed the duties expected of them and are hereby complimented for their successes. Much of this has been achieved in spite of inherent difficulties.

Regional conventions which include the Pacific Northwest held at Victoria, B. C., the Toronto, Canada, Convention and Tidewater Convention at Old Point Comfort, Virginia attracted good attendance. Interesting and instructive programs were provided at all events. The Washington, D. C. Regional held during the time of the International Photo Exposition was likewise well attended. Added interest was made available to our members by our participation in IPEX at that time. The Society extends its appreciation to all members who have worked hard to arrange and produce these very successful meetings. Special recognition is due Earle Brown, FPSA, Conventions Vice-President for his untiring efforts in formulating the plans by which the committees could function. It is this spirit of cooperation that makes these assemblies attract an ever increasing number of persons interested in photographic achievement.

M. M. PHEGLEY



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Chuck Kinsley, Ollie Romig and Maurice Louis are newly elected, the others being incumbents.

PSA ELECTIONS

Many members have expressed interest in the seemingly long election schedule of PSA. When it is considered that about 99% of our operations are by mail, and members are spread across the world, where surface mail often travels slowly, it is necessary that plenty of time be allowed for such important actions as picking the men and women who will be entrusted with operating the business of PSA for two years or more.

It is for this reason that more than a year is needed for the work of the Nominating Committee, the time allowance for petition nominations, the time that must be allowed to poll the membership by mail and the time which must be allowed the incoming officers to prepare for taking over the administration of their duties.

Elected officers serve a two-year term, the national officers and Zone Directors being elected and taking office in odd years, the Division Chairmen in even years.

In this manner the Board of Directors is given a transfusion of new blood each year, yet retains enough "old" members so that the business of the Society can be conducted in an orderly manner. The other members of the Board are the chairmen of the standing committees of the Society, who are appointed.

Now that the election of the new national officers has been completed, the nominating committees of the Divisions will start preparing a slate for next year, to be reported in December of this year, published in the February issue of the Journal and subject to the same petition nominations, balloting and votes.

Note that if no petitions are filed, the slate presented by the nominating committee, either national or divisional, takes office at the next national convention.

Who May Vote?

Every PSA member can vote in the elections. Each member has one vote. Since a camera club holds a single membership it has one vote.

Who May Run?

Since the members of societies such as ours seldom put on political campaigns there is little "politicking" in the usual

Elections Completed; Committee Reports Slate As Nominated To Take Office At St. Louis

Gottlieb Hampfler, FPSA, Chairman of the Elections Committee has announced the results of the run-off election and the complete slate of officers for PSA national offices for 1957-1959.

In addition to the slate filed by the Nominating Committee, two additional candidates were nominated by petition as provided by the By-Laws and ballots were distributed to the entire membership to determine the successful candidates for the offices of Executive Vice-President and Western Zone Director.

Frank Heller, FPSA had been nominated by petition for the former office and A. H. Hilton, APSA for the latter.

New Officers

The officers who will take over the reins of PSA at the St. Louis Convention will be M. M. Phegley, APSA, as President; Charles A. Kinsley, FPSA, Executive Vice-President; Earle W. Brown, FPSA, Conventions Vice-President; P. H. Oelman, Hon. PSA, FPSA, Services Vice-President; Allen G. Stimson, FPSA,

sense. We are so busy enjoying the fun of photography that we leave the business of the Society to the officers and committees. Thus the nominating committees perform the franchise function for all of us.

A member who wishes to render larger service to the Society, who feels qualified to hold office, who has the time to devote to the burdens of office, and in particular, likes to write letters, can offer his services to one of the nominating committees, either national or divisional. The national nominates the officers and the District Representatives, the divisions nominate their own officers. Announcing your availability may be all that is needed to see your name on a slate!

If this route does not produce results, the By-Laws provide for petition nominations for both types of jobs. Details are to be found in the By-Laws which are in each issue of the Membership Directory, at the back. More petition signers are needed for a national office.

NATIONAL LECTURE PROGRAM

Two NLP tours came to successful conclusions in late May when John Doscher, FPSA, of S. Woodstock, Vt., and Glenn E. Brookins, ASPA, of San Bernardino, Calif., each completed their second trip for this PSA camera club service.

Mr. Doscher, in two months travel through the eastern half of the U.S., appeared before 37 groups offering 46 lectures. In three cities, Richmond, Kalamazoo and Erie, the noted teacher presented short courses of four lectures each which were especially well received.

A highlight of this tour was the performance of the Nashville, Tenn., Photographic Society, in sponsoring their second NLP. Under the guidance of Secretary Thomas B. Craig, PSA, this two year old club which joined the Society in April, 1956, successfully publicized Mr. Doscher's program so that 266 attended.

Mr. Brookins made a seven weeks swing through California and the Northwest appearing before nineteen groups. It was very gratifying that on this tour many new clubs were added to the NLP roster, including three in the Dakotas: Fargo, Minot, and Mitchell.

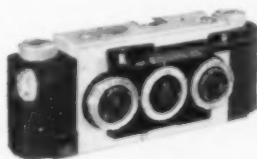
A dress rehearsal of the Rev. Boyd A. Little's (APSA, Homer, N.Y.) NLP was given before the Middletown (N.Y.) Color Slide Club on May 16. NLP Committeemen Henry C. Miner, Jr., APSA, and George J. Munz, APSA, report that Mr. Little's revised program, "The Fine Art of Seeing," will prove to be extremely stimulating and interesting. The schedule of this Fall tour will be announced in the September Journal.

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Eastern Zone News

Editor: George J. Muns, APSA
37 Homestead Pl., Bergenfield, N. J.

SWMCCC

The above initials stand for the Southwestern Michigan Camera Club Council one of the more active councils affiliated with PSA. SWMCCC is holding their Summer Pot-Luck and Driftwood Outing at Silver Lake, Michigan on July 21, co-sponsored by the Muskegon CCC & Camera Arts CC. Here you will find good eats, good fellowship and good pictures. President of the Council is Don Wells, PSA, and Editor of "The Counsellor" SWMCCC's excellent publication is Marie O. Beattie, PSA.

Washington, D.C. Chapter

Alfred C. Schwartz, APSA, writes to say that the Washington, D.C. Chapter has been formed, largely due to the efforts of Mary M. Mulford, the hard working chairman of the recent Washington Regional, and is awaiting official charter before commencing activities.

Temporary officers are H.F. Houghton, Chairman, Lt. Col. Lee Snapp, Vice-chairman, Lee Beiser, Secretary and T.H. Sarchin, Treas.

Stamford CC

A first in the history of the Stamford CC, Conn., has recently been recorded with the election of Helene Carpenter as president of this active club. Knowing Helene's enthusiasm for everything photographic, Stamford CC is on the way to another very successful year.

They recently held their annual dinner which was highlighted by Irving Desfor and his Photo-Magic Show.

CC of Rhode Island

Cecil B. Atwater, FPSA, was the judge of the Annual Show held by this active New England PSA Club. Their recent Annual Banquet was a huge success.

Carl Sanchez, APSA, Award

The second annual Carl Sanchez Award was presented to Min Sapir, PSA, for her outstanding contribution to photography in the New York Metropolitan area, as a lecturer, judge and exhibitor plus her untiring efforts in behalf of the MCCC and the Photo-Jamboree.

Hale Williamson, PSA, Award

I was delighted to learn that the Ridgewood (NJ) CC has decided to institute an award in the memory of the late Hale Williamson, one of the most beloved personalities in photography. The award, in the shape of two gold medals will be awarded to those members of the Ridgewood CC who receive the highest number of points during the club year.

Marietta (Ohio) PS

Plans are under way for a "Friendship Roundup" in the fall, John Chorpennig and Robert Gerke are the sparkplugs behind the idea, both are active PSAers and attended the Washington Regional where they enlisted the aid of some of our PSA Officers.

Marietta PS through their club paper the "Cable Release" boasts of being seventh in the State of Ohio in the amount of PSAers living in their city. They are FIRST in the amount of color exhibitors and have four

in the top twelve of CD's Who's Who.

Manhattan-Miniature CC of N.Y.

"Emotion Contest" that's what MMCC calls it, and the announcement says all the emotion must be in the slides, expressed in any way—through subject matter, the way the subject is presented or a mood that depends upon the viewer for the emotion. Sounds like a honey of a competition and the prize to be a Viewlex Projector.

Manhattan-Miniature CC recently set an all time record in the Inter-club Competition of the MCCC scoring 100 points with four prints, eight points under the maximum possible. Then to top this performance Leo Lerch, APSA, scored the highest points possible with 27 points for his print, Leo being the second person to be so awarded, the first was Marty Bercu, PSA.

Flint Lensmen (Mich) CC

An interesting field trip was recently held by the Flint Lensmen when they traveled to Bishop Airport for an evening of picture taking. There is lots of interesting material available for camera fans around busy airports and I wonder why we do not hear of more clubs taking advantage by sponsoring trips.

Another program we do not hear too much about was also presented by this same club, Oil Coloring. Chairman Pete Gaylord's mother, Mrs. Jack Gaylord is an expert at the art of oil coloring and she devoted a night to the Flint Lensmen showing them all the techniques.

Albany CC (NY)

Rev. Boyd A. Little, APSA, was the featured speaker at the Annual Banquet of the Albany CC. This was a sneak preview of the lecture Rev. Little will present during his coming NLP lecture tour.

Albany CC also had a banner turnout for the lecture given by Hans Kaden, FPSA in the Lansing Gallery with 154 camera fans in attendance.

New Jersey Fed. CC

The New Jersey Federation of Camera Clubs has scheduled their annual convention for November 17, 1957 at the Hotel Robert Treat, Newark. I will keep you informed of programs etc.

Orange (NJ) CC

This year finds the Orange CC celebrating its 65th year, having been incorporated in 1892. Orange is an offshoot of the now defunct Newark CC. Warren Savary, FPSA, recently presented his popular "Birds in Color" lecture to the members of Orange.

Academy of Science & Art, Photo Section

This club out of Pittsburgh, Pa., already is planning to start next year's (1957-58) programs with a bang. Scheduled for September 24, 1957 is Reverend Boyd A. Little, APSA, with his NLP lecture "The Fine Art of Seeing" and it applies to both prints and color.

President of this active club is an old friend, O.E. Romig, FPSA. They now meet at King Mansion, 1251 N. Negley Avenue, Pittsburgh, on the second and fourth Tuesday of every month at 8:00 P.M.

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Central Zone News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

GSCCC

In the color competition for the April Inter-Club Contests of the GSCCC, Mrs. J.A. Hendry of Convair CC, Ft. Worth, Texas won first place for her slide entitled "One Little Indian". Second place went to Mrs. Al Sager, of Ft. Worth CC, for her slide "Home is the Sailor, Home from the Sea". Forrest Williams of Wichita Falls CC placed third with his "Lowering Herd". Standings in the past three inter-club color slide contests show that Wichita Falls CC. wins by a handsome margin, having twice the number of points won by the club placing second. The June color contest was judged by the Delta CC of New Orleans.

The Third CavOilcade Salon has abolished the restriction to subjects having to do with oil, thus qualifying this exhibition for approval by the PSA. This change in the plan was announced recently by Exhibition Director S. D. Chambers with the approval of the oil company which first sponsored the CavOilcade show.

JPS

The Jackson Photographic Society of Jackson, Mississippi will stage a show of the club's best photography for the year. This will be hung in the Municipal Art Gallery. Billy Bacon, President of JPS will be in charge of this show.

Okmulgee CC

The Okmulgee CC of Okmulgee, Oklahoma has recently seen the PSA traveling color show. It was of particular interest to this club because several of the members had slides in this exhibition.

The "Black and White" group of the Okmulgee CC held their monthly workshop at the library on June 3rd. The subject for the evening was a discussion of negative control. Negatives produced at the last workshop were discussed.

NEWCCC Convention

The ninth annual convention of the Northeastern Wisconsin Camera Club Council was held at Neenah recently, sponsored by the Winnebago CC. Next year Green Bay will be the host. This council is made up of camera clubs from cities in the Fox River Area. It includes Appleton, Fond du Lac, Green Bay, Manitowoc, Oshkosh, Ripon, Sheboygan, West Bend, and Neenah-Menasha. Jack Worthen was General Chairman of this year's convention and, according to NEWCCC News Bulletin, he is due hearty congratulations on a job very well done. About 100 people attended.

DMM

The nicely designed bulletin of the Duncan Movie Makers of Duncan, Oklahoma advises the use of daylight color film for night scenes, along with bright artificial light. This is said to give a warmer tone rendition than will occur with tungsten type film. No additional filter is needed. There is one home movie enthusiast in DMM who saves colored illustrations of flowers from her magazines. She uses them to make backgrounds for movie titles and, so says the bulletin, they photograph beau-

tifully. Sportmen could use the colored pictures which come in their sporting magazines as backgrounds for film titles.

ICC

International Camera Club of International Falls, Minnesota recently held their eighth annual photo show. The procedure was different from that followed in past years in that the public had the final voice in picking the winners. The prints were kept in town for judging instead of being sent elsewhere.

PACC

Members of the Port Arthur Camera Club of Port Arthur, Texas gave John Doscher complete approval for his lecture, which they heard recently, on "Control Techniques". PACC members and their guests enjoyed both Mr. and Mrs. Doscher and those who were unable to attend missed "one of the best". Several out-of-town clubs were represented at the meeting, including Baytown CC, Lake Charles CC, and the Magnolia CC of Beaumont, Texas.

Another interesting recent meeting of the PACC was presented by F. A. Chacon who demonstrated lighting for glamour photography. He was assisted by two beautiful models, Mildred Dartez and Carol Sue Stone. As a followup Mr. Chacon attended the June 11 meeting to view the prints which were made by PACC members. At this time he gave the makers more valuable information on the subject.

MC-PC

John Wilke, APSA and member of Minneapolis Color-Photo Club received an unusual honor recently. The El Camino exhibition is one the International shows which has been in business for a ten year period. This year they are honoring exhibitors who have had one or more accepted slides in each of their ten shows. John Wilke recently received a letter advising that he is one of the six in this class and that he will receive an engraved medallion in the shape of a bell, the identifying symbol of the El Camino Real Exhibition. Heartiest congratulations to you, John.

Bob McFerran, FPSA, reports that the Minneapolis Star-Tribune CC is now affiliated with the Twin Cities Area CCC. This is club number 14 to join Twin Cities Area CCC. Their membership numbers 800.

PSA Chicago Chapter

It appears that the old argument concerning whether photography is an art is still going on in Chicago.

The chapter's bulletin states that most of those in PSA see a close kinship between art and photography. It is thought, also that the photographer can learn a great deal from the artist and enjoy it. At a recent meeting of PSA Chicago Chapter, Gary Sheahan of the Chicago Tribune discussed "The Relationship Between Art and Photography". Mr. Sheahan is well qualified to discuss this subject. He studied art in Paris and has been on the staff of artists of the Tribune since 1922. He was a war correspondent during World War II. His paintings are well known and form a part of many private collections.

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Western Zone News

Editor A. H. Hilton, APSA
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Amateur Movie Clubs Annual Salon

Twenty-five films were entered in the Annual Competition of the So. Calif. Assoc. of Amateur Movie Clubs, PSA. The contest chairman, Warren Nash, PSA, presented the trophies to the winners at a salon showing held recently.

The contest is divided into three categories—Documentary won by Ted Lochren of the Convair Movie Club with a single frame exposure film called "Nature In Action". Vacation-Travel, won by Lou Fetzner, member of the Los Angeles 8mm Club with a film on the Colorado River named "River Playground".

Scenario 1st place, won by E. McLwain of the Valley 8mm Club with a story entitled "Fool's Gold". This 8mm film also won the Sweepstakes Award—1st place in 8mm Sound.

First place for the Titling was won by Burwell Hamrick of Valley 8mm and the first place for 16mm Sound was won by Robert Board of the Los Angeles Cinema Club. Members of the San Diego Movie Makers judged the contest. John J. Lloyd reporting.

In The Wind And Sun

The sixth annual meeting of the Wind and Sun Council of Camera Clubs, held under sunny skies in Joshua Tree National Monument on April 28, resulted in the election of the following officers: Elmer Miller, 1674 Vejar St., Pomona, Calif., president; Burke Maranville, Mentone, first v.p.; Bill King, Beaumont, second v.p.; Bob Joines, Upland, sec'y-treasurer; and Burdette White (Perris), Ellsworth Fiscel (San Bernardino), Pearl Shannon (Riverside), Leona Piety (Ontario) and Art Miller (Redlands), directors.

At Santa Barbara

To put on the last public show of the Tenth El Camino Real Int'l Exhibition, 40 El Caminans drove to Santa Barbara on May 4th. The Channel City Camera Club hosted the party for a perfect weekend.

Under the most capable direction of Dave Hart, Chairman of the activities, 68 attended a banquet at the Marmonte Hotel before presenting the show to an audience of 600.

The next morning a caravan of 28 cars, led by Jim Johnson, APSA, Preston Webster and Paul Grim took off for Miguelito Park near Lompoc for a picnic lunch. The ladies of the Channel City Club furnished the most delicious and abundant food. Joan Hart and her committee went all out to give their guests that at-peace-with-the-world feeling. Coffee, beer, etc., were furnished by the "El Camino Fund" of the Club. After lunch the cars left for a 25 mile trip north to Point Sal, a rugged and beautiful part of the coastline. Cloudy skies prevailed but shutters clicked for those interesting moody shots of huge breakers and black rocks.

It was a wonderful weekend and a high spot in the year's activities of El Camino. A five star event by a five star Club for their visitors from Los Angeles. Meida Hammond reporting.

Movie Events

The Northern California Council of Ama-

teur Movie Clubs held their annual dinner recently with over 120 Movie makers in attendance. A new club, the Palo Alto Movie Makers was added to the Council making the 13th Club. Six special trophies were awarded and the perpetual trophy was won by Raymond Parisio for his film "Rice Growing in California". Movie makers came from as far away as Salt Lake City.

This progressive Council is now working on the 1958 Fiesta. Paul Brundage reporting.

The Northern Calif. Council

Before visiting at the North West Regional, Lowell Miller, FPSA, of Rochester gave two lectures in the Bay Area. Sponsored by the Northern California Council of Camera Clubs.

News From The Northwest

The Silver Jubilee Salon of the Spokane C.C. culminated 25 years of club work. President Bruce Carrick officiated at the activities, outlining the club's history from its origin to the present day. Work of the members was on display for a week at the Desert Hotel.

C. W. Biedel, who edits the Bremerton C.C. "Fill-in Flash" summed up the Brookins Lecture in three decisive words, "Select . . . Isolate . . . and Simplify . . .", words easily remembered which will guide you to better pictures.

Where to take your model for good backgrounds? The Art Museum provided a diversified selection for the members of the Downtown Y.M.C.A. of Seattle.

The Continental Candidis relates of the member who tumbled down the cloud-shrouded peak of Mt. Rainier in an effort to properly compose his picture. Note: The camera suffered no injuries.

The Tacoma Photographic Society visited McNeil Island recently and as a result of the visit a branch unit of the society was established there.

Parke Weist extended a welcome to a member of his PSA Portfolio Group. Without doubt those of the f67 C.C. were as eager to meet him.

The selection of John McLauchlan, Austin Seth and Hale Van Scoy, APSA as the jury for the Central Washington Salon proves that a competent panel of judges can be plucked from a single club. Although Hale moved his studio to Yakima sometime ago he still retains affiliation with the Seattle Photographic Society. Phil Brassine, reporting.



John Hogan and Boris Dobro pose with some lovely Chinese models, daughters of PSAer Eric Joe, at the Victoria Regional.



"Brass" at the Victoria Regional: Lowell Miller, FPSA; John Hogan, FPSA; Jim McVie, APSA; Nick Ochotta, APSA; Rex Frost, FPSA; Dr. Joe Bricker, APSA, and Floyd B. Evans, FPSA. All those Easterners at a Northwest Regional?

Victoria's "Stampede" Regional

Travelling six thousands miles to attend a regional convention is the exception rather than a rule among most PSA'ers. For your Canadian zone editor, the long haul from Toronto to Victoria B.C. and return was well worth the thrills of the "Stampede" conclave.

For one thing, there was atmosphere in Victoria, at the unconventional convention. Take, for example, the Empress Hotel, where it was held. Most conventioners are accustomed to big city hotels plunked in the heart of rushing, noisy downtown districts . . . stark cubes of brick and stone with walls rising sheer from a thronging, concrete sidewalk.

But not at the Empress. As sung in "My Fair Lady" Victorians have become "accustomed to her face" poised amid ten acres of luxurious garden, teeming with flowers. It was for visiting PSA'ers to discover in this lovely setting a proud Majesty of Architecture, spaciouly reminiscent of an age when land values were but a fragment of mid-20th century cost.

For another thing, there were PSA friends in plenty that regional week end, May 17-19. 132 Canadians signed in, including PSA'ers Dick and Ada Bird of Regina, Sask, the former of whom, as prelude to banquet entertainment of his movie "Bermudiana", reminded diners of the Victoria Tourist Bureau slogan, "Follow the Birds to Victoria". PSA'ers N.E. Kloppenborg of Lethbridge, and Nick Ochotta, Edmonton, Alta checked in, also from the midwest.

Spearheading a contingent of 13 visitors from various areas of B.C. were PSA'ers Pelle Swenson, Aldergrove; Vernon English, Mission City; Stan Dakin, Nanaimo, and Evelyn Burt-Smith, Sidney. Among 23 Vancouverites were Dr. Joe Bricker, Fred Hollis, Alastair Spence and J.E. Macdonald.

Local Victoria folk, numbering 90 gave strong support to Convention Chairman Jim McVie, Irvine Dawson, Harold Robinson, Sam Marling, Michael Long, Dora Payne, Basil Fox and Eric Joe.

Visiting friends, some 200 all told, from the U.S.A. including many of the top brass in American cameradom swarmed in from

California, Washington, Oregon and Idaho, as well as from more remote Michigan, Pennsylvania and New York States.

Victoria regional had two major mutual attendance disappointments. PSA chieftain Mel Phegley suffered a fall on the intended day of departure. Canadian zone director Wally Wood's wife was unexpectedly hospitalized for an operation. Both Mel and Wally were absent.

Educational was the program. Terrific describes it. More like a national than a regional setup. Friday afternoon, first day of registration, a tour of Victoria in horse drawn tallyho, or bus. Friday night, Victoria's Edward A. Goodall with color in the Canadian Rockies: followed by color in Death Valley, with Floyd B. Evans.

Saturday morning, Rochester N.Y. Lowell 'Kodak' Miller with an eye opening "Hang that print" demonstration. Top stuff.

Saturday a.m. 10:45 offered a choice of three concurrent discussions, motion pictures, black and white or color, all clinics, and all with U.S.-Canada panels of top ranking.

Saturday mid-afternoon offered choice of black and white or nature color lecture, preceded and followed by another nature program and clinic.

Saturday evening's banquet featured brief remarks by Floyd Evans, speaking on behalf of Mel Phegley. Victoria Rotary Boys' Choir distinguished themselves in an excellent musical program, with Mrs. Jim McVie at the concert grand.

As an early Sunday morning opener. Detroit's Jean Elwell brainstormed some 250 picture ideas. At one point, flashing a particularly candid feminine study on the screen Jean observed "This one is for the boys". Certainly as literal illustration in a lecture titled "You and your Imagination" the subject left nothing to it.

"Ins and Outs of Color" with Al H. Hilton, and Boris Dobro's secrets of the darkroom session, completed the Sunday morning program in pellmell informative fashion. The after lunch presentation, a concerted effort of pictures, words and music by the Forest Grove CC of Oregon, interpreted photo moods and activities from (See Canadiana, page 55)

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No. 23. *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22. *This Is Stereo*, by Conrad Hoddinik, APSA.

No. 21. *The Charm of Minute Creatures*, by Alfred Renfro, APSA.

No. 20. *Photography Is An Art*, by Angel de Moya, Hon. PSA, FPSA. Making good prints.

No. 19. *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18. *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17. *Filters. Facts and Fun*, by A. C. Shelton, APSA.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15. *"Let's Look Over Their Shoulders"*, by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13. *Birds in Color*, by Warren H. Savary, FPSA.

No. 12. *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Absortions*, by Sewell Pease Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalogue should write to:

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Why should your club use them, when you can get "live" speakers? Well, don't. The live speaker, if you can get him when you want him, and can afford him, is best. But, can you get a speaker (comparable to the quality offered by RLP) when you want him, and can you afford him? Most of the answers to that question will be, "No." That is why your club should use Recorded Lectures, if you cannot get live programs.

Nearly 500 clubs are RLP "customers", as of this date. Proof by "popular vote", that your club should get on the bandwagon. If they are already on, be sure that they stay on for the same reasons.

Try the following suggestions on for size. With the Salon season soon in full swing, Lecture #11 by George R. Hoxie, FPSA, "PRINTS I'D NEVER SEND TO A SALON" will just fit the need. Actually, Hoxie shows and talks about many prints that did go to the salon, and did very well once there. However much he disparages his own works, there's a wealth of information in this lecture for present and future salon exhibitors. You'll enjoy it much.

Or, the nature lover and color workers might like to try on for mental fit, Lecture #15, "LET'S PEEK OVER THEIR SHOULDERS", by Lou Gibson, FPSA and Lou Quitt, APSA. They let you peek over their shoulders as they show endless possibilities in nature photography in color. The two Lous give an excellent discussion on the "how and why" of that type picture shooting.

An RLP catalog, and further information can be had for the writing.

South of the Border

Editor: J. L. Zakany
V. Carranza 69, Mexico, D. F.

Argentina

Dr. Leo Lencioni, PSA, Secy. of Foreign Relations of Federación Argentina de Fotografía, on a year's scholarship at Sloan-Kettering Institute for Cancer Research, N.Y., has judged competitions of Metropolitan Council of CC & N. Y. Color Slide Club, attending the recent Washington, D.C., Regional, where he met prominent

PSAers. The editors of S.O.B., express their condolences on the death of Prof. Hiram G. Calógero, Hon. EFIAP, Honorary President of Peña Fotográfica Rosarina, a great loss to Argentinian Photography. Was the founder of National Federations, CCs, author of a book on Photography was an Artistic Medium, exhibitor, lecturer and university professor of Economics at Rosario. Thru the efforts of Ray Miess, FPSA, & Mary K. Wing, of PSA International Relations and Exhibits, and Dr. Lencioni, a traveling show will be exhibited at U.S. CCs, by Pedro Otero, PSA, prominent Argentinian Photographer.

Nicaragua

Alberto Mayorga Gómez, lone PSAer in that country, had 5th place in the recent contest of 400 B. & W. prints, organized by the Newspaper La Prensa de Managua.

Mexico

D. C. Brownell, PSAer, member of California CC, S. F. Club, Radio Officer on round-the-world S. S. President Monroe, worker in B. & W., & Color, travelled by motor thru Southern, Central and Western Mexico, visiting CFM, where he met several of its members, and was given pointers on slide duping by this Editor. Eugenia Buxton, FPSA, Travel Editor of this Journal, also met prominent CFMers, at a dinner served at the Club in her honor. J. L. Zakany has become the 1st Mexican & 2nd Latin American to be rated THREE STARS by PSA's Color Division, preceded by Angel de Moya, FPSA, Hon. PSA, of Cuba.

Argentina

El Dr. Leo Lencioni, PSA, Secretario de Relaciones Exteriores de la Federación Argentina de Fotografía, becado por un año en el Instituto Sloan-Kettering Para la Investigación del Cancer de N.Y., ha juzgado concursos del Metropolitan Council of Camera Clubs y del N. Y. Color Slide Club, y asistió a la reciente Convención Regional de la PSA, en Washington, D. C. Los Editores de esta columna expresan su más sentido pésame por la muerte del Prof. Hiram G. Calógero, Hon. EFIAP, Presidente Honorario de la Peña Fotográfica Rosarina, una gran pérdida para la Fotografía Argentina. Fué fundador de Federaciones, clubes, autor de un libro sobre procedimientos de arte en fotografía, exhibidor, disertante y profesor universitario de la Facultad de Ciencias Económicas de Rosario. Por gestiones de Ray Miess, FPSA, y Mary K. Wing de Relaciones y Exhibiciones Internacionales de la PSA, y el Dr. Lencioni, recorrerá durante 2 años, los fotoclubes Norteamericanos, una colección de fotografías del distinguido aficcionado Argentino, Pedro Otero, PSA.

Nicaragua

Alberto Mayorga Gómez, unico socio de la PSA en ese País, ganó el 5° lugar entre 400 fotos, del reciente concurso organizado por el Periódico La Prensa, de Managua.

Mexico

D. C. Brownell, PSA, del Club de San Francisco del California CC, radiotelegrafista en el Vapor Presidente Monroe, dedicado a viajes alrededor del mundo; aficionado en B. y N., y color, viajó en auto por el sur, centro y oeste de México, visitando (See "Sur", page 55)

1957 National Convention, Photographic Society of America

St. Louis, Mo., October 2, 3, 4, 5.

Talks

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Print and Slide Exhibits

Trips

Division Meetings

Movies

St. Louis, on the banks of the Father of Waters, is the site, the Sheraton-Jefferson is the hotel and those attending will be members of PSA, members of PSA Clubs and all others interested in photography as a hobby or a way of life. There are no elected delegates, everybody is welcome and you don't even need to be a PSA member! You probably will be before you leave, because you'll find how much fun and fellowship there is both at and between Conventions and you'll want to be a part of it.

The costs are kept as low as possible, consistent with providing good programs,

ample meeting space and the kinds of extra attractions which PSAers have come to like throughout the years. You can quickly figure your own costs from the registration form, and by adding on the living costs for the hotel accommodations you want.

As we always say, you don't have to be a member, but you do have to register and it is best to do it as far in advance as possible. So remove the coupon, fill it in and mail it to Maude Holton at the address given on the blank. At the same time write to the hotel of your choice for room accommodations, indicating you will be attending the PSA

Convention. They advise us that hotel reservations should be made by August 15 and not later than September 1 to be sure they will have the space for you.

In addition to the listed features, there will be special get-togethers by the several Divisions, some of them in the guise of breakfast, lunch or dinner, where you can meet old and new friends who have similar photographic interests. You can make reservations for these when you register.

Although the Convention does not officially open until Wednesday, Oct. 2, most of the Division Dens will be functioning by noon on Tuesday.

Convention Hotel Rates

Sheraton-Jefferson Hotel, 12th & Locust, St. Louis 1, Mo. (Headqtrs.)

Single: \$7.35—7.85—8.85—9.85—10.35—10.85

Double: \$10.35—10.85—11.85—12.85—13.85 (twin beds, \$2 ex.)

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Single: \$6.00—6.50—7.00—7.50—8.00—8.50—9.00

Double: \$8.00—9.00—10.00—11.25—12.00—12.50

For additional information write PSA Convention Hotel Chairman, W. P. Hartley, Box 4514 Plaza Station, St. Louis, 1, Mo.

1957 PSA CONVENTION

REGISTRATION

St. Louis, Mo., October 2, 3, 4, 5

Name	Last Name, Please Print or Type		First Name	Initial
Address				
City	State			
Spouse	Children under 16, Names and Ages			
Division C J M N P S T	Membership PSA Honors	Club Affiliation	No. of Tickets	Amount
FAMILY for—self, spouse				8.00
OR INDIVIDUAL for duration of convention				6.00
OR DAILY FAMILY for days circled only Oct. 2, 3, 4, 5 per day				3.00
OR DAILY INDIVIDUAL for days circled only Oct. 2, 3, 4, 5 per day				2.00
OR INDIVIDUAL EVENING Evening session only Oct. 2, 3, 4 per eve				1.00
HONORS BANQUET Saturday—Oct. 5				5.50
FIELD TRIP & OUTING Thurs., Oct. 3—Meramec Caverns Includes lunch & trans.				6.00
PRE-CONVENTION SHOW Miss. River Show Oct. 1, Boot Tues. Eve.				1.50
Is this your first convention		Total Amount Enclosed		
—yes				
—No				
Will there be any ladies who will not be registered at the Convention who would like to be entertained? How many				
Your Convention Address		(Do not use this space.)		
Hotel		Room		
Other		Phone		

NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 30th.

Enclose check or M.O. with your form, make payable to P.S.A. St. Louis Convention and mail to Maude L. Holton, 3958 Easton Ave., St. Louis 13, Mo.



Rev. Boyd A. Little, APSA

Alford W. Cooper

George W. Cushman, APSA

Dr. C. F. Cochran, APSA

J. M. Endres, FPSA

V. R. Friend

Morey S. Davis

Dick Bird, FPSA

Above are a few of the speakers on the Convention program, each an authority on his subject. Since the program shown is only tentative and many more speakers and panels will be scheduled before the Convention this sampling is almost a guarantee of a top-notch meeting for every interest. The speakers pictured cover a wide variety of subject-matter interest, including color, pictorial, nature and movies. Still to be confirmed are the authorities on stereo and journalism. To miss a program like this and the chance to get the latest from speakers of this caliber is to pass up a golden opportunity.

SEE YOU IN ST. LOUIS, LOOEY!

Advance Convention Program

PSA 1957 National Convention

St. Louis, Mo., October 2, 3, 4, 5

Tuesday, Oct. 1st

In the evening a special performance of old time melodrama will be presented on the famous Mississippi River Show Boat the Golden Rod. Bus transportation will be available to and from the boat. You'll have a chance to hiss the villain, cheer the hero and take all the pictures you want in a real old fashioned river atmosphere.

Wednesday, Oct. 2nd

Registration desk on the mezzanine of the Hotel Jefferson opens at 8:30.

The Print Exhibition will be in rooms 1 and 2 on the second floor throughout the Convention.

All Den Rooms will be open.

All programs will be within the Jefferson Hotel except for the showing of the Stereo slides on Wednesday evening, the Color and Nature Division luncheons which will be at the Hotel Statler.

9:00 "Image Manipulation" by Dr. C. F. Cochran, APSA.

10:30 National Council Meeting.

1:15 "Large Prints From Small Negatives" by Conrad Emanuelson, APSA.

"Variations In Salon Color Portraiture" by V. R. Friend.

"How To Add Sound To Silent Films" by George W. Cushman, APSA.

7:30 1957 PSA Exhibition . . . Color, Nature and Movie will be shown on the mezzanine of the Hotel Jefferson. Stereo will be shown in the St. Louis room of the Hotel Statler.

9:30 Informal dance with Jackie Field's orchestra. A cash bar and tables will be available for those who prefer to watch and chat.

Thursday, Oct. 3rd

8:30 All day field trip to Meramec Caverns. Buses will leave the Hotel at 8:30.

5:00 Stereo Division Banquet

7:30 "Adventure Unlimited" by Al Morton, APSA, FACL.

9:00 "Footprints of The Creator" and "Colorful Melodies" by Rev. Herman Bielenberg, FPSA.

Friday, Oct. 4th

9:00 "Trial By Jury" by Sewell P. Wright, FPSA, J. M. Endres, FPSA, J. Phil Wahlman, APSA "Bas Relief and Other Manipulations of Color Slides" by M. S. (Morey) Davis

Motion Picture Division meeting in Den Room.

10:30 "A World of Fantasy" and "Corrective Color Retouching for Slides" by H. J. Ensenberger, APSA

"Save That Film" by George Merz, APSA, FACL.

12:00 noon . . . Color Division Luncheon

1:15 "Here's Looking At Nature" by Mrs. Myrtle Walgreen, FPSA

"Some Do's and Don'ts in Movie Making" by Larry Sherwood, APSA

3:15 "Black On White Is Enough" by Dr. Grant Haist, APSA.

Showing of 1957 Travel Color Slide Sets and Slide Sequence Winners by T. C. Wetherby

4:15 Color Slide Clinic:—Paul Gilleland, Moderator, June Nelson, APSA, George Brauer, APSA, Robert Goldman, APSA, Joe E. Kennedy, APSA

5:30 Movie Division Banquet

7:30 "Photo-Journalism In Europe" by Frank J. Scherschel

9:00 "Bermudiana" by Dick Bird, FPSA

Saturday, Oct. 5th

7:30 Pictorial Division Breakfast

9:00 Second showing Nature Slide Exhibition

10:30 Portfolio Conference . . . Doris Martha Weber, FPSA, Moderator

"Light Is Photography" by Alfred J. Stewart, APSA

Second showing Stereo Exhibition

12:00 noon . . . Nature Division Luncheon

3:15 "Photography of Insects and Other Small Animals" by Donald T. Ries, Burdette E. White and Alford W. Cooper

Second showing of Movie Division Winners

6:00 Cash Bar

7:00 Awards Banquet

The listings above are only a part of the full program. These have all been confirmed. Other speakers, panels and clinics, as well as some Division events will be added to the program as rapidly as they can be confirmed. Some excellent speakers have been invited and have tentatively accepted. Watch for them next month.



Any one of these Kodak turret cameras puts range at your finger tips

You're set to shoot the whole story . . . telephoto and wide-angle, as well as standard, movie scenes with one of these Kodak turret cameras. Your fast "normal" lens, the selective eye of your telephoto, and the ever-useful wide-angle are as close as

a turn of the turret. Make it a point to stop in at your photo dealer's now, and let him demonstrate all three models.

He can help you pick just the right turret camera—8mm or 16mm—to fit your needs . . . and your budget.



Precision-built 8, loads in seconds . . . the beautiful Kodak Medallion 8 Movie Camera, Turret f/1.9. It's the easiest-to-use turret camera Kodak has ever made: Just pop in a pre-threaded film magazine and close the cover. Set the new exposure dial to match the light condition (this automatically sets the lens). Sight and shoot. No other adjustments to make! No need even to focus.

Finder shows which lens is best for any shot. Camera takes slow-motion movies and single-frame exposures, too! And it's so compact, so trim and light. Price, \$149.50. No extra lenses to buy or attach.



A versatile turret 8, yet so inexpensive . . . the Brownie Movie Camera, Turret f/1.9, is an ideal family camera. The 3-lens turret gives you wide-angle, telephoto, and normal filming at the twist of a wrist. Yet there is nothing to do but select your lens and exposure setting—then shoot. Color-coded tri-field finder shows all three views without adjustment. No need to focus—everything from up close out to infinity is sharp.

With this Brownie, a single low-cost roll of Kodachrome Film captures up to 50 average-length, full-color scenes. Price, complete with 3-lens turret, only \$79.50.



The ultimate in amateur 16mm filming . . . is yours with the famous Cine-Kodak K-100 Turret Camera. The superb optics represented by its Kodak Cine Ektar Lenses are partly responsible. Equally important is its precision engineering that positions and runs the film behind those lenses with exact uniformity at any operating speed from single-frame to slow-motion. Pulls 40 feet of film with one winding. Adapts to make fades and dissolves. Full selection of Ektar Lenses (15mm to 152mm)—extra. Price, with f/1.9 lens, \$315; with f/1.4 lens, \$415.

Ask your Kodak dealer about small down payments, often as low as 10%, and convenient payment plan.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

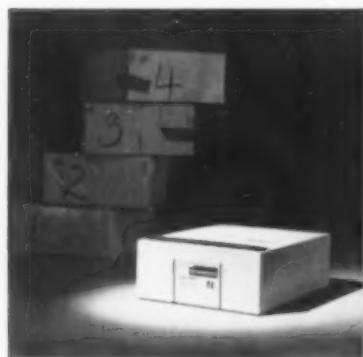
7 superb papers

New multiple-contrast papers mean extra convenience, economy, print quality. Choice of high-speed and medium-speed types. New flexibility in dodging to save those "problem" negatives. Also, a timely word about a reliable old developer and the new films... pleasure in your pocket... clean lenses... close-up views... and more rest at night

Everything in one box

You reach for a box of No. 2 paper. The test print is flat. You open up No. 3. Still flat, better try No. 4. That's that. Now for this brutally contrasty negative. Where's the box of No. 1? Oh, oh—it's empty, and now the stores are closed. Well, we can try No. 2, maybe dilute the developer—in any event, the store will be open Monday. Now, here's a real toughie, the center portion should go on No. 4 with dodging, the surrounding area on No. 2... What do you do in a case like that?

Easy. Just use up all this old paper as opportunity offers, and give the boxes to your wife to keep recipes in. Buy *one* box



of Kodak Polycontrast Paper in the size and surface you prefer, and a kit of Kodak Polycontrast Filters.

Or, if you like a really high-speed enlarging paper, buy a box of Kodak Polycontrast Rapid. Same filters.

Kodak Polycontrast is a variable-contrast paper of superior tonal quality, with a warmth similar to that of Kodak Medalist Paper. It also is similar in speed to Medalist—can be used either for rapid contact printing, or enlarging.

Kodak Polycontrast Rapid is a *high-speed* variable-contrast paper, similar in its cool black tones and printing speed to Kodabromide Paper. It too is a top-quality paper; the variable-contrast feature does not involve any reduction of quality.

These two papers work with seven filters, numbered 1, 1½, 2, 2½, 3, 3½, 4. Instead of reaching for a different box of paper, you simply slip the right filter

under the enlarger lens. In effect, here are seven grades of paper—the basic 1, 2, 3, 4, with "half grades" sandwiched in between.

But this is only part of it.

By dodging—using one filter as you print one area, a different filter as you print the rest—you can have two or more grades in the same print. If a face is over-exposed and flat, it can be printed for contrast—while the background gets lower-contrast printing!

Top-quality variable-contrast papers in two speeds have been needed by amateur photographers for a long time, for three basic reasons:

1. An active amateur ranges over a wide variety of subject matter and lighting conditions; he naturally has more "problem" negatives than the professional who shoots under controlled studio conditions.

2. Stocking several printing grades of a favorite paper ties up more of an amateur photographer's money, or forces him to buy 25- and 50-sheet quantities instead of 250- and 500-sheet boxes. There's also the problem of aging, and of shelf space in the small home darkroom.

3. Some enlargers are slower than others, so some users need a rapid paper while others prefer a medium-speed paper.

Kodak Polycontrast and Polycontrast Rapid Papers solve these problems, and this is why Kodak is particularly happy to introduce these two top-quality variable-contrast papers.

Let your Kodak dealer show you some sample prints; note the smoothness of scale, rich tonal quality, and lack of mottling. Then try one or both of these papers, and you'll discover a new freedom in darkroom work. Kodak Polycontrast comes in all standard sizes, single and double weight, glossy F and lustre N surfaces. Kodak Polycontrast Rapid Paper comes in F and N single weight, G and Y double weight, in all standard sizes. Prices are the same as for Medalist and Kodabromide Papers. And the filter kit, complete with holder to attach under the enlarger lens, is \$13.75.

More rest

You've just finished a long, late session of print making—and you still have a big

stack of prints to dry. Now's the time to haul out your Kodak Photo Blotter Roll and put your prints lovingly on its pure, lint-free surface. Then roll it up snugly, tuck it away, and head for bed. Next morning the whole batch of prints is dry. \$2.88 is a small price to pay for so much extra sleep.

All this for \$8.50



Well, not exactly. It's the Brownie Starflash Camera that costs \$8.50. But it will do some things you can't do with cameras that cost ten or twenty times as much.

The film format is 1¼-square. So, the Starflash makes Kodak Ektachrome transparencies exactly the right size for 1½x1½ slides. The Starflash also makes good Kodacolor negatives for color prints. And black-and-white negatives for snapshot prints. And sharp enough for enlargements, too. Outdoors and indoors also. No extra flash unit to buy, because the flash unit (for M-2 bulbs) is built in. And it's so simple a six-year-old child can operate it.

Look at a Starflash Camera next time you buy some film. It's a wonderful gift for a boy or girl—just the right size for small hands—just right for a wife who wants a personal camera without technical complexities. And at \$8.50 with flash, a bargain. Every family should have one or two of these.

Release

How's your cable release? If it's getting old, frayed, and worn out, you need a new one. For \$1.25 you can get a modern, stainless-steel Kodak Metal Cable Release with a universal tip that fits most cable-release sockets.

in just 1 box!

Pocket pleasure

Say you've just picked up some Kodachrome transparencies at your Kodak dealer's and you can't wait to see how they came out. Or, you meet a friend in the street and are itching to show him some of the first Ektachrome transparencies you processed yourself. Or, you're home and want to show a guest just one



slide without setting up your projector. At such moments you just slip a Kodaslide Pocket Viewer out of your pocket and you're all set. Lens gives four-times magnification of 2x2 slides. Viewer folds compactly. Lists at \$1.95. The \$2.95 Kodak Illuminator, Model 1, fits on the viewer for artificial illumination.

Keeps and keeps

Chances are your film processing goes in skips—three rolls tonight, no more until next Tuesday. What you need is a film developer that *keeps*.

Long life is one of the many happy traits you get in Kodak D-76 Developer. (Among other traits are beautiful tone scale, no blocking of highlights, excellent fineness of grain, and more effective film speed than any other fine-grain developer.)

In full, stoppered bottles, unused D-76 will keep for months without appreciable deterioration. It's so rich in sulfite that it practically refuses to oxidize. You discard it when it has accumulated too much bromide, dissolved out of the film. (Some users even save the aged D-76 and use an ounce or two to "temper" each new batch, cutting the film speed a trifle but getting slightly finer grain.)

D-76 is an ideal developer for Kodak Tri-X, Kodak Royal Pan, Kodak Panatomic-X, Kodak Plus-X, and Kodak

Verichrome Pan Films. Your dealer has D-76 packaged to make 1 qt., ½ gal., 1 gal., or 10 gallons of working solution. Cost is a modest 36¢, 51¢, 78¢, or \$4.20.

Patients and petals

Doctors and other research people often need to make close-up photographs in color.

Their needs prompted our medical research staff to create a close-up camera system, with a bracket to fix the flashholder in the best position for 45° illumination, a masking arrangement to regulate light intensity for exposure as close as 8 inches, and a field frame to define the subject areas:



As things turned out, a lot of people besides doctors liked this useful rig. It's perfect for photographing flowers, fossils, making studies of insects, and practically any other small subject.

You can satisfy your yen for experimenting with close-up photography by asking your dealer to show you the Kodak Close-Up Kit. It includes Kodak Portra Lens 5+, adapter ring, field frame and bracket, and Kodak Close-Up Flashguards A and B (for Kodachrome and Ektachrome). Price, \$19.50, list. Works with a Kodak Pony 135 or Pony 828, Kodak Bantam RF, and many other popular miniature cameras.

Protector

The best way to protect your finest 2x2 slides is with glass. The easiest way to do it is with a Kodak Slide Kit. Contains everything you need to mount 50 slides, glass, masks, stickers, and tape. \$3.95.

Dim view



You can't see through a curtain of dust and fingerprints. Neither can your camera lens. Give your camera and your pictures a break by keeping your lens clean. Kodak Lens Cleaning Paper costs only \$1.50 for a dozen 25-sheet booklets. Kodak Lens Cleaner is 40¢ for a 1-oz. bottle.

Color from orange

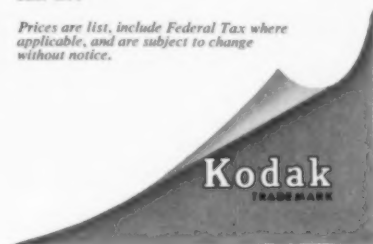
One of the bewildering phenomena of our colorful era is the over-all red-orange tint of Kodacolor negatives. Most people find it hard to understand how a piece of film that looks like this can produce, on Kodak Color Print Material Type C, some of the most gorgeous full-color enlargements they've ever seen.

We pressed one of our experts for an explanation, and he came up with this:

"Kodacolor Film comes with its couplers already present in the emulsion. The orange comes from the fact that the unreacted coupler in one of the emulsion layers is itself yellow, and the unreacted coupler in another layer has a reddish cast of its own. The couplers should form dyes complementary to the colors recorded by their respective layers. However, the best of magenta dyes for the green-sensitive layer still absorbs some blue light, and this would upset the scheme. Therefore we use as our coupler for this layer a compound that in unreacted form absorbs just as much blue light as the unwanted blue absorption of the dye it forms. Then the difference in absorption between image and no-image in this layer will be right. Similarly, the unreacted coupler in the red-sensitive layer has a little blue- and green-absorption equivalent to the unwanted blue- and green-absorption of the cyan dye it forms."

See? Simple as that. Almost as simple as processing Kodacolor Film and making Type C enlargements, which any fairly skillful home-darkroom operator can do.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.



EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Roller—Taken with a 300mm lens and yellow filter, this Picture won Third Prize in the Non-Professional Class of the 10th Graflex Photo Contest.

The Gold Coast

By Edward J. Jacobs

A few years ago Johnny Appleseed wrote a Journal article on the Maine Coast which has become a handbook for touring PSAers. Here is one from the opposite shore of our continent, briefer, but opening as great a treasure of picture possibilities. Perhaps it will also become a handbook for travelers, too.

Naming California the Golden State is not an exaggeration. Traveling from Mexico to the Oregon border, over Highway 1, provides a wealth of photographic opportunity.

Being fortunate enough to live in the center of this "Gold Coast" (San Francisco) let us take an average Sunday drive. Looking southward we see the fog high above the Pacific; our meter reads bright, due to the sun penetrating the fog.

Journeying south we pass many inlets and quaint fishing towns as we roll toward our Sunday destination, Pigeon Point. Each town is characteristic in its own right. Our first stop is Rockaway Beach, named for its rock and sandy strand. Since many families picnic there, a photographer can spend numerous hours photographing children at play and fishermen surf casting.

Traveling a few miles farther south, we come upon the town of Princeton. It is an old, picturesque fishing town with two wooden piers, still in use, jutting into the Pacific.

Between these two towns the coast roads winds close to the ocean, passing many inlets. One can photograph fishermen upon the white, sandy beaches from a high or low angle.

Further on we come to Half Moon Bay. Here the town lies in the shape of the beach for which it was named. It is an old truck farming town. The farms meet the ocean, and one can get good perspective on seasonal vegetation.

Leaving Half Moon Bay we continue our journey to our main point of interest. Approximately 45 miles south of San Francisco lies a very picturesque light house, called Pigeon Point. This light house can be photographed



Pigeon Point



Pigeon Point #2 shows that there is often more than one good picture at a location . . . if you look.

any time of the day from either the north or south sides. Somehow or other, the lighting is always excellent for photographs. Come rain, fog or sun, many moods may be captured here, for many different angles may be used. We have shot from the north side at the water's edge, from the south side, on a bluff jutting a little ways into the ocean, from a close angle, right inside the main gate. Personally, I prefer to photograph this light house with infra-red film, giving it a different and more dramatic effect, for Pigeon Point is truly a photographer's delight.

On the following Sunday, the weather looking good to the north, we cross the Golden Gate Bridge and continue on Highway #1 in search of more seascapes. There are

as many interesting points to the north of San Francisco as there are to the south.

Our goal on this Sunday is a lighthouse approximately 50 miles north of San Francisco, situated on the most westerly point of the United States, the Point Reyes Light House Station.

As we travel toward our destination we pass smooth beaches where we see fishermen getting their catch in a unique manner. Instead of rod and reel we find Net Fishing. The photographer may catch these fishermen in action, singly or in groups. Either way is a sure winner. They stand and wait for the waves to bring in the fish, then with a deft movement they scoop them up.



The Lull Before The Storm



Point Reyes Light House

Arriving at the heights of Point Reyes we look down over hundreds of old wooden steps. The walk down is quite easy. Here too, we find many possibilities for pictures at the light station. One could spend a full day shooting pictures from sunrise to sunset. Turning back, we start a slow climb up the steps, stopping periodically to catch our breath, and turning our eyes toward the ocean to again see the splendor of the light house against the breakers.

Every photographer has his favorite spot or locale. One of those places to which you keep going back, always hoping it will be the right time for the ideal picture you

have in mind. Well, I, too, have my favorite spot, and on many a Saturday or Sunday I have packed my lunch and my cameras and have driven the few miles from San Francisco to get there.

I find the biggest challenge in coastal photography is shooting waves. I have sat by the hour, shooting wave after wave, and never seen two break the same. Shooting waves is a bit different than photographing an ordinary coastal scene. The tide, the time of day, and the right time of the year are all important. A telephoto lens is a must. I have found that October and November are the best months of the year. The morning light, particularly



The Net Fisherman

after a storm, give the best breakers. Since all waves move fast, 400th to 600th of a second is the speed to use. I print most of my seascapes on Opal L paper using a quick bath of Hypo-Ferricyanide (Farmers Reducer), and tone the print blue with gold chloride.

I hope this short sketch of what lies within a fifty mile radius of my city will give photographers more incentive to look around close to home for pictures. If, perchance, you don't have a "Gold Coast" like this where you live, then possibly the next time you take a vacation or a trip you may consider giving my "Gold Coast" a try.

The Cover

The cover picture this month, also by Ed Jacobs, is "Sea Burst" and it won Fourth Prize in the 6th Graflex Contest in the Non-Professional Class. The delicate textures in both his breaking wave pictures are excellent. Sea Burst was made in monochrome, but by some printing magic we have turned it into a pseudo-color picture with a touch of blue. The color matches the Atlantic water pretty well, we hope it matches the Pacific, too.

Here's an interesting suggestion for the salon committee to consider. We think most committees will agree it would make their work easier and it could conceivably produce a better exhibition.

A Broader Base for American Salons

By Harold Elliott, APSA

In 1943, the writer had the good fortune to be in London during September and October when both the London and the R.P.S. salons were on exhibition in the midst of war surroundings. The London Salon, comprising 459 prints ranging from 5" x 7" to 16" x 20" in size and from straight Bromide to Bromoil Transfer and Gum-Bichromate in technique, was on display at the Royal Water Color Societies' Building where the main floor and the mezzanine provided adequate space for hanging all 459 prints at one time. The R.P.S. Salon was being shown in the galleries of their headquarters building in *two consecutive exhibits*, one in September, the second in October. This "double feature" arrangement enabled them to show 283 pictorial prints of many sizes, techniques and concepts in space adequate for only about 140 at one time. It enabled them also to exhibit nature prints, color, monochrome and stereoscopic slides, and many other photographic processes, totalling 950 exhibits.

Double exhibition has advantages

Recent conversations with disappointed—and disgusted—exhibitors who have received cards marked "none" from good salons upon prints which had been well received in other good salons, lead to the suggestion that American salons could be made much more interesting and representative by following the practice of accepting from 400 to 600 prints and displaying them consecutively in two exhibits if space does not permit showing this many at one time. A "double exhibition" has other advantages. A display of 200-300 is about all that visitors can "digest" at one time. But are at least twice this many really good and interesting pictures submitted to every salon now-a-days. So, if all the really good prints were accepted, and displayed in two sections, the visitors would be doubly rewarded. Those who conduct the salon would be doubly rewarded and those who submit good prints would not be disappointed.

Really less work for all

The overall work of the salon committee would be only slightly increased and the job of the judges and those who handle for the judging would be very much easier. All of the many "schools" which make photography such a rich and rewarding art could be represented. The "realists",

the "purists", the "pictorialists" and all the other "ists" could be shown at their best. There would be no need to quarrel for recognition.

From a recent experience in judging, the writer can testify how much easier it would be to select a salon of 500 prints rather than 250. The Light and Shadow Club of San Jose, California, had 932 prints submitted. Their exhibit was held in the Art Gallery of the Egyptian Museum in San Jose which accommodated about 250 prints—beautifully lighted. The prints were exhibited for four weeks. Their committee on judging arranged for all the prints submitted to be shown at one time upon racks and tables in a High School gymnasium. This gave judges and spectators an overall view of all entries and simplified the job of picking a truly representative salon. The judges, Grant Duggins, FPSA, Bill Wasson, APSA, and the writer, APSA, had no difficulty in weeding out about half the entries. But from there on out, the problem of selecting a salon of 250 was really tough. The 250 that had to be ruled out would probably have made just as fine an exhibit as the 250 that remained. It became a matter of personal taste and a willingness to agree, just to get the job done, on the part of three judges wearied by two days of hard work. Selecting 500 would have been an easy one day job, both for the judges and those handling the prints and the records. The four weeks showing could have been used for two shows of two weeks each. A much richer and more varied salon would have rewarded all concerned.

Could become a festival

These thoughts and observations lead to the suggestion the committees in charge of salons seriously consider ways and means of accepting and exhibiting at least 400 to 600 prints. The advantages of showing them in two successive exhibits, rather than all at once, even if space permits, deserve consideration. The work of the committee, unpacking, recording, reporting, displaying, repacking, and mailing would be increased very little, perhaps even made easier since the routine of handling would be better distributed. Judging would be very much easier and much less a matter of personal taste. Those who submit prints and those who go to view them would be doubly rewarded. The International Salon of a community could become, quite literally, an Annual Photographic Festival.

Acceptance of articles is a pre-requisite to earning points for a Journal Award. To guide you the Publications Committee has prepared this statement of policy and also a Writer's Guide. You may have hidden talents . . . pick a subject with which you are completely familiar and write about it.

PSA Journal Policies

Prepared by the Publications Committee

New PSA Journal Awards Announced

The new PSA Journal Awards are given to PSA members in recognition of meritorious service. The rules are the guiding principles of the publication. Any activity on behalf of the Journal is credited to the individual in terms of Journal award points.

There are three awards: The Journal Certificate, the Journal Star, and the Journal Honor Medal.

The Journal Certificate is suitable for framing. It is given for each published contribution and has a point value assigned by the Journal Awards Committee. Higher awards are based on the cumulative total Journal award points.

The Journal Star is awarded for a total cumulative record of 40 Journal award points.

The Journal Honor Medal is awarded for a total cumulative record of 200 Journal award points.

The Journal Awards are retroactive. Past service for the Journal counts as much as future service. Journal Certificates will not be issued for services prior to January 1, 1957, but the corresponding Journal points will count towards the Journal Star and Journal Honor Medal. Members desiring credit for performance may submit evidence of contributions to the Journal Awards Committee.

Journal points will be awarded by the Publications Awards Committee based on the value of the contribution. The staff will evaluate the work in each issue. In the following table are listed the minimum Journal award points for certain types of contributions. The committee may give higher awards for exceptional work or meritorious service.

Allen G. Stimson, FPSA
Publications Vice-Pres.

<i>Journal Contribution</i>	<i>Award Points</i>
Featurette	10
Signed feature article	20
News pictures with captions	5
Signed photographs or illustrations	5
Cover photograph	15
Art work, etc.	10
News items	2
Editors—per year:	
News editors	30
Department editors	20
Division editors	10
Procurement of signed articles	open
Staff Service—per year	open
Points will not be awarded for articles reprinted from other publications. Journal Awards are given for work primarily for the benefit of the PSA Journal.	

One of the biggest responsibilities of the Journal is to give full membership value to those who do not participate enough in PSA activities, to be aware of any other Society benefits. This group probably includes the great majority of the members. To better serve these people the following policies are intended to reduce the Journal space for news and gossip, and increase the space for worthwhile features and articles of interest to all. Division news and personal items appear in the division bulletins.

The PSA Journal is one benefit which all members receive. We want to make its contents more valuable and interesting. We wish more members to help in formulating policies and contributing articles. To encourage participation, Journal Awards will be given. Proposed editorial policies are outlined in this paper for your consideration. Please send your comments to Allen Stimson, Publications Vice-President.

Objectives of PSA Journal

The Journal is written for the information and enjoyment of PSA members. It is published for the membership by volunteer PSA workers (except for the Editor and Advertising Manager). Membership dues pay less than one third the cost of publication. The remainder is made up by advertising.

The Journal publishes articles of instruction and inspiration, society news, and provides a medium of communication directed towards the advancement of photography. It is written for the adult reader who has a keen interest in photography though he may be a beginner, advanced amateur, professional or scientist.

The Journal is intended to serve the best interest of the aggregate membership. It does not compete with the hobby, trade, scientific or professional photographic magazines. It supplements these publications bringing to members the best available articles within its scope.

Every member is invited to submit illustrated articles for publication. Within the Society are many distinguished, competent and celebrated authors and photographers. Their collective talents are unlimited. The editors will try to induce an increasing number of them to write for the Journal on selected topics of widespread interest.

Editorial Policies

Journal Space Allocations

As a guide to the editor, the Publications Committee has recommended the following use of space in the Journal for 1957. This guide is flexible and modifications will be made in the best interests of the membership.

There is no allocation of space on a Division basis. All feature articles are selected to have as wide a reader interest as possible.

No space allocation has been made for the results of contests and competitions. These are of primary interest to the participating members who have, in most cases, been notified weeks prior to Journal publication by those conducting the contest. Where a competition is operated by one Division it is suggested that the results be published in the Division bulletin. This was the intent of the Board at the time the Division bulletins were enlarged and Division news pages removed from the Journal several years ago.

Features and Articles

	Insertions Per Year	Column Per Insertion	Pages Per Year
Information		(These total pages devoted to these sub- jects as needed.)	
Craftsmanship			
Fine Arts			
Contemporary Photography			
Reports			
Total			342

News

President's Message	12	1½	6
PSA News and Calendar	12	3	12
Zone, Canadian, Chapter and International News	12	7	28
Annual Convention	6	3	6
Awards, obituaries, honors	6	2	4
Regional Convention (6 per year)	6	3	6
Total			62

Services

Services directory	12	3	12
Exhibitions and competitions	12	3	12
Recorded lectures	12	2	8
Camera club service	6	2	4
Membership information	12	4	16
National lecture program	4	1	1
Total			53

Periodic Departments

Cover	12	3	12
What's New	12	3	12
Trading Post	12	1	4
Cinema clinic	12	3	12
Masthead, officers, contents	12	4	16
Editorials	12	1	4
Travel aids and advice	12	1	4
Book reviews	6	1	2
Beginners page	4	3	4
Journal workshop	4	3	4
Diffuser	6	3	6
Who's Who	1	45	15
Total			95

Advertising (14 pages per issue)	168
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GRAND TOTAL (60 pages per issue) 720

Writers Guide is on page 50

Cinema Club Programs For A Year

When George Cushman presented an outline of subjects for club program material for a full year in the August, 1956, issue of the Journal, the response and favorable comments were overwhelming. Because such an outline helped so many program chairmen, we are presenting another program for a second year.

By George W. Cushman, APSA

Many clubs have written me and told me what a great help the club program suggestions had been to them which appeared last summer, and in order to assist them a second time, another year's outline appears below.

It is based on two meetings a month, and again, an attempt has been made to make the program well rounded, keeping in mind the beginner as well as the more advanced filmer.

SEPTEMBER 1

"Effects and Their Uses" What is a lap dissolve? What is a wipe? When is the proper place to use them? What do they mean? What can they do for a film? How can they be accomplished in 8mm.? In 16mm.? Others include fog effects, ghosts, dream sequences, doubles, and many others.

SEPTEMBER 15

"Sequence Structure" Begin with the theory of the sequence. Show its value to a film. Break down the various scenes and show how they build up to a sequence. Discuss how to present a sequence in a film, showing how any film is strengthened by increased emphasis on sequence structure.

OCTOBER 1

"The Commentary and its Preparation" What is the purpose of a commentary to accompany a documentary film? What are the do's and don'ts? What are the primary purposes of a commentary? Show a travel film with no commentary, then project it again after a good commentary has been added.

OCTOBER 15

"Editing Problems" The average vacation film lacks good editing. Why? Ask some member to project his summer film, then point out several ways it could be improved by suitable editing. Point out to club members the problems involved in editing a film of this nature, and how, by some pre-planning of the film many of these problems could have been eliminated.

NOVEMBER 1

"Film Analysis" Obtain four or five films for study by the club. If members are sensitive about their efforts, obtain the films from distant filers, thereby assuring their absence from the meeting. The films can now be criticized, showing the faults and how they should have

been eliminated or corrected. A pre-screening of the films before two or three club members is sometimes a good idea, for it familiarizes them with the film and prepares them what to say about it.

NOVEMBER 15

"Color Temperature" What is it? Is it important to amateur filers? If so, how much so? What is a color temperature meter? What is a color correction filter? How does the filmer use them? What results can he expect? Is it worth his while to use color correction filters in color filming?

DECEMBER 1

"Christmas Filming" Too many Christmas movies are record shots, lacking any special theme or continuity. Suggest how to make a "different" Christmas movie. If a couple of good examples are obtainable, project them and point out their good points. Ask for suggestions on Christmas movies from the club members. Stimulating thought on this subject will inspire something new and different in the way of an otherwise routine Christmas film.

DECEMBER 15

"Methods of Adding Sound" There are now about seven different methods of presenting sound with home movies. Demonstrate all of these before the group, pointing out the advantages and disadvantages of each. An actual demonstration will be most effective. Some systems are better for certain types of work than others. These should be pointed out.

JANUARY 1

"High Speed and Time Lapse Photography" High speeds result in very slow motion. Uses of such techniques should be pointed out, and if such a camera can be obtained for demonstration purposes, it might be most interesting. Time Lapse photography is within the realm of all movie photographers if they understood it and knew how to go about it. Describe the problems to be met, and the results to be expected. If a film of this nature is obtainable, it should be shown.

JANUARY 15

"The PSA-MPD Ten Best Films of 1957" These prize winning pictures, examples of the best filming currently being done in the world, should be booked for showing sometime during the year. The audience should be

alerted to noting the techniques shown in the films and to study them from the standpoint of learning why the films were superior and why they were accorded the honors they received.

FEBRUARY 1

"Filming a Scenario" Appoint a scenario committee to plan a short scenario—one that can be photographed in the club room. Then have each member bring his camera and shoot the scenario. Many new members will never have taken a picture under artificial light before and they will need help. Also, others will be trying a scenario type picture for the first time.

FEBRUARY 15

"Exposure Meters and How to Use Them" But first, show the films taken at the last meeting. Then, explain the various types of exposure meters in use today. Show how to read them and how not to read them. Point out that they cannot think, they can only serve as a guide. Emphasize the value of being able to judge exposure correctly, for those times when the exposure meter breaks, or is left at home by mistake.

MARCH 1

"Annual Club Movie Contest" To most clubs, the annual film contest is the highlight of the year. Every member should be encouraged to enter at least one film. Judging should be by another club or by some group of judges thoroughly familiar with amateur filming and its problems. Trophies should be presented for the best films, and the makers will often be asked how they achieved this effect and how they got that shot, and so on.

MARCH 15

"The f: Number" What does f:8 mean? Your old timers probably can answer that one, but how many of your newer members can? What is the difference between an f:2 lens set at f:3.5 and an f:3.5 lens wide open? Is a telephoto at f:8 as fast as a wide angle set at f:8? When is it desirable to shoot at f:4.5 or f:3.2 in the sun when the meter calls for f:8? Does f:8 give half as much exposure as f:4? What is the relationship between the f: numbers on the lens? Why is it that f:8 gives twice as much light as f:11, yet f:11 is only a 50% reduction in light from f:8?

APRIL 1

"Specialized Filming" This should include a discussion of all the various types of filming not normally encountered, such as under water photography, shooting in high altitudes, available light and how to cope with it, shooting through a microscope, shooting special events such as parades, conventions, sporting events, and any other specialized filming that requires a somewhat specialized technique. Examples of such films should be shown if obtainable.

APRIL 15

"How to Make Titles" The two great stumbling blocks to title making are centering and focusing. These two trouble makers should be discussed at length, showing

how to lick both of them with all cameras. Title letters should be discussed, showing those available today and the advantages of each. Trick titles can also be described, telling the members how to accomplish some of the more common ones.

MAY 1

"Vacation Film Planning" Too many amateurs take snapshots on their vacations because, they say, they can't plan what they will shoot in advance. This need not be so. Show them how vacation films can be planned in advance, how the area to be visited can be studied from travel folders, how a continuity can be worked out beforehand, and so on. Examples of good travel films should be shown to illustrate the points emphasized.

MAY 15

"What's New?" Have a local camera store owner display the latest cameras, projectors, and other items which have come on the market within the past few months.

"Open Forum" Ask a few of your older members to serve as a panel for the purpose of answering questions from members on a movie-making subject. If the group is inclined to not go along, some elementary questions should be planted. Once the ball starts to roll, it will roll the rest of the evening.

JUNE 1

"The Documentary" What is a documentary film? Might begin with the work of Robert Joseph Flaherty, often called the father of the documentary and tell about some of his efforts. Describe the prime requisites of a documentary film, how to present the subject of the film and show the various ways of approaching it. Show one or two good documentary films, pointing out afterwards their strong and weak points.

JUNE 15

"Field Trip" This is probably best held on a Sunday, late enough in the year for the weather to be warm, but before vacations begin. Plan the outing so that everyone will get experience in shooting. Select a site with good picture making possibilities, or if that is not advisable, plan a short shooting script so that the members may learn how to shoot properly.

JULY 1

"Long Shots, Medium Shots and Close Ups" The average movie maker has heard these terms, and some may know the difference, but few know when, where, and how to use each of them. Each should be carefully defined, and the proper use of each should then be carefully explained. A film should be projected in which these different shots are used, and the reason behind the use of each should be pointed out and emphasized.

JULY 15

"Scoring a Picture" Music can make or break a film. Too many filers have little or no knowledge of music, how to select the proper music to fit the mood of the film, how to change the music when the theme of the picture changes, where to get the right music, and so on. A dem-

onstration will do more to illustrate these points than hours of talking. Show a film without music. Then show it again carefully scored.

AUGUST 1

"Showmanship" All the care taken in making a film can be lost if it is not properly and attractively presented to the audience. The projector should be set up and pre-focused, making sure it does not overshoot the screen. The room should go completely dark, with no stray light hitting the screen. Room temperature should be comfortable. No audience can sit through even a good film if they are too cold or too warm. All these factors and many more enter into showmanship. Discuss them with your club members.

AUGUST 15

"Processing and Duplicating" How many of your club members know how reversal film is processed? How does it differ from the negative-positive method? When is the latter preferable? What is commercial Kodachrome? When should it be used? What are A and B rolls? If a

film is to be duplicated, what special care should be given when it is shot, and later when it is edited? What is an optical printer? What is its special advantage when a film is to be duplicated?

In leading these discussions, so called experts are not always available. That need be no stumbling block. If club members are assigned any of the above topics from three to six months ahead, they will have plenty of time to prepare the subject adequately.

Some of these subjects may not appeal to all clubs, but there are hundreds of subjects we haven't even mentioned. If you have your doubts, give your members a piece of paper and ask them to list down the three most important subjects they would like to have discussed at an early meeting. From this list you will get all the ideas you want, and the frequency with which each subject is listed will tell you how important it is to your club.

The writer would be interested in receiving suggestions for club programs in future listings, and also the results clubs have experienced in using the subject matter suggested in the Journal last August.

Photogenic Jamaica

By Rex Frost, FPSA.

Of a sunny Caribbean island so lovely
its light and shade problems are a pleasure.

About the biggest problem taking photographs in any tropical country is the extreme range of contrast between sunlight and shadow, particularly between 11 a.m. and 3 p.m.

Most common error made by photo hobbyists vacationing in tropic places is underexposure. More often than not, this results when those of limited experience take an overall light meter measurement of a sunlit scene. When, as so frequently happens under intense tropical sunlight, the meter needle bangs way up to the top of the scale, the shutter and lens aperture is figured on the basis of what proves an exaggerated reading. Underexposure results.

This is true both winter and summer in most resort areas of the Caribbean, and is by no means confined to the British West Indian island of Jamaica. Don't let that deter you from going there. The problems of picture making are no more difficult Jamaica



Dramatic sunset at Montego



Palm and shadow pattern at Jamaica Beach Inn, Ocho Rios

way at any season of the year, than most places on the sun-baked North American mainland during July and August.

Jamaica is a mighty popular place among Americans and Canadians during the winter season, from Christmas through to spring. Primarily they go south for warmth, sunshine and relaxation, taking along a camera to capture permanent reminiscences of the trip.

But why go to Jamaica during June, July and August? For that matter, why go any place south for the summer? It's a good question. Answer is that Jamaica is only 6 to 7 degrees warmer on the average during the summer months, than in winter, and

equally sunny both seasons. It's rarely too hot, never too cool any time of year.

The island is exceedingly mountainous. Christopher Columbus once graphically described it by crushing a large leaf in his hands, then allowing it to unravel into a mass of hills and dales. In Jamaica the height of land runs to 7,400 feet. At various heights above sea level, to a certain extent you can pick your own climate. At sea level mean annual average is 79 degrees F. At 2,000 feet, 6 degrees cooler. At 3,000 and 4,000 feet respectively, 10 and 13 degrees cooler. At 3,000 feet, average maximum temperature year round is a pleasant 75, and the

overnight minimum, a coolish 63. Constant trade winds across water, keep Jamaica far cooler during summer, than many inland centres of population on the North American mainland.

Important for the photographer, there are few days when the sun does not shine at all, any month of the year. You can count on a bounteous amount of sunshine practically every day of every week. There's a sharp half hour of rain some days, usually towards the late afternoon or evening. Rainiest months are September and October.

Because of the intensity of sunlight any time of year, best bet is to take most of your pictures before 11 a.m. or after 3 p.m., when contrasts of light and shade are not quite as difficult to manage as during the midday hours. There is only one satisfactory way to determine exposure by light meter, the brightness range method. Take a reading on a sunlit area, then another on a shadow section of the scene. Figure your exposure on the average of the two. When you are challenged by high contrast lighting beyond the capacity of your film in use, there are only the two normal alternatives. To expose for highlights, sacrificing some detail in the shadows. Or expose for shadow detail, at risk of burnt-out highlights.

The contrast problem between sunlit and shaded objects becomes more acute in medium close and very close shots, and in long range landscape or marine views where there is important dark foreground subject matter in heavy shadow.

The tropical sun during midday hours rides higher in the sky than in temperate zones. In June and July, noon hour finds the orb directly overhead, so you can virtually stand in your own shadow. Result is that, taking close up pictures of people, a heavy nose shadow, or the shadow of a hat across the face becomes disturbing. Equally so, eyes become lost in deep shadow pockets. Simplest answer to this is the use of supplementary flash.

Using black and white film, where, by doing your own processing, some compensation for high contrast can be made by shortening development time, it is, within reason, feasible to photograph cross lighted subjects.

Using color film, however, on clear sunny days cross lighting should be avoided, except perhaps with long range views. In Jamaica and other

tropical parts, it's advisable to follow the basic rule of shooting under full frontal lighting, the sun directly behind the camera.

Calculating exposures in tropical countries, your writer has found that, by and large, printed exposure computers, or guides enclosed with the film, result in a higher ratio of satisfactory exposures, than those based on lighter meter readings. This is particularly true taking pictures around beach areas where light colored sand, whitecapped water surfaces and white buildings reflect a great deal of the specular light responsible for falsely high meter readings.

For exposing tropical beach scenes, marine views and landscapes where there are no important shaded objects in near foreground, exposures should be cut back not more than one full stop smaller than would be used for an average subject. This brings the exposure for a very bright sunlit beach or marine scene using Kodachrome to between f:8-11, with shutter speed 1/50th. Anscochrome, Kodacolor or Ektachrome at similar speed should be used with a lens aperture not smaller than f:16. Where there are shaded sections which occupy a substantial area of the scene, it is safer to use the average exposure listed in the tables, which is one f: stop larger than previously mentioned.

Making exposures in heavily wooded sections where much tropical vegetation is quite dark in color and in considerable shade, using Kodachrome you will need to open up the f: stop to between 4 and 5.6, with 1/50th second; and correspondingly for the faster color films. Main point to remember taking pictures by tropical light is that while bright, direct sunlight is very intense, shadows thrown under it are considerably dense. Failure to realize this is another reason why visitors tend to underexpose pictures where there is substantial shade.

Best way to get around Jamaica is by renting a car, and if two or more are travelling together it is definitely the most economical. Besides which, pictures are everywhere, and a drive-yourself vehicle enables you to stop anywhere along the extremely picturesque highways, or get into country not covered by public transportation.

Hertz System have their main office in the Jamaican capital, Kingston, at 83 Harbour Street, where manager



When mood comes over Jamaica's Blue Mountains

Kenneth Mahfood will be found very helpful and cooperative. The same may be said of Paul Green, who runs the Hertz office, at 19 Gloucester St., Montego Bay.

Rate for a small British car such as Anglia during summer is \$40 weekly. You buy your own gas, costing about 44 cents the Imperial gallon, about 1/5th larger than the U.S. gallon. This will work out more cheaply than taking taxis or limousines between resort centres. An example of limousine rates is \$13.50 per person, Montego Bay to Kingston, 120 miles.

Because of the great demand you will be wise to reserve your rental car a month in advance. International driver's licenses are recognized. Visitors with an American or Canadian driver's license may secure a Jamaican license, costing \$3. within a couple of hours. Hertz will handle the routine. Driving on the left of the road, British fashion, takes an hour or so to get accustomed to.

Most adequate way to cover the Island is to divide your stay into five sections, roughly of equal duration. They include: 1. The south coast capital of Kingston, population about a quarter million. 2. The town of Mandeville, at 2,000 feet elevation in the midsection mountain country. 3. Port Antonio, northeast shore port. 4. Ocho Rios, at middle of the north shore, and

5. Montego Bay, famed resort on the north west shore.

Kingston

Don't make the mistake of staying only one or two days in Kingston. Apart from the city's fine shopping facilities, it provides the nucleus of more interesting neighborhood trips than any other centre. These should provide picture subject matter over a period of, at least, a week.

The 200 acre Hope Botanical Gardens with their spacious grounds, tropical trees, flower gardens, lily pool, tanks of tropical fish, turtles, and outdoor enclosures housing native animals and birds, will provide material galore for the nature lover.

A visit to Spanish Town, former capital under 17th century Spanish rule, some 13 miles from Kingston, with many fine old buildings has atmospheric subjects for a day's shooting.

The hard, 19 mile climb from Kingston to Newcastle, some 4,000 feet in the Blue Mountains can provide the scenics.

If you're of sporting ilk, from Kingston you can take spear fishing, deep sea, or shark hunting trips. For that distinctively different thrill, crocodile hunting by night with high powered rifles, from a boat, Neil Andrade, 8 Houghton Ave., Halfway Tree,



Moaning at the Bar, rugged entrance to a north shore bay.

Kingston, is a good guide to line up your sporting expeditions.

Kingston has a number of excellent hotels. Among the best and most reasonable is Courtleigh Manor, on Trafalgar Road, on the outskirts of town, with a mountain view. It was formerly a millionaire's mansion, now owned by Bob Lake, whom you'll find very willing to give you the low down on things to do, places to go in Kingston locality.

Mandeville

In the central mid-mountain highland country Mandeville is often referred to as the English village, because of its quiet environment and rather British appearance. Resembles a typical town of rural England, village green, church, courthouse, and so on. Lots of atmospheric pictures there. Because of its height, cool too, a regular average of 70; normal temperature range between 55°F and 85°F.

Kingston to Port Antonio

An exhilarating drive around the east coast of the Island from Kingston to Port Antonio, via Port Morant, provides an almost continuous vista of tropical vegetation, numerous native villages and maritime views. Here in the banana belt you'll have all kinds

of opportunities for pictures of native men, women and children carrying bananas and other articles on their head, quaint donkey carts, character studies a la mode.

Port Antonio you'll find set on a headland commanding the double harbor, facing Navy Island, Errol Flynn's Jamaican residence. Lots of yachts here. One of the thrills of the Port Antonio district is taking a two hour river trip on a bamboo raft down the sinuously curving stretch of gentle rapids of the Rio Grande. Piloted by a native punter your route winds through gorgeous country, a unique, yet perfectly safe experience that will provide off-the-beaten track pictures.

A good place to stay is the spacious, historic Hotel Titchfield. Be sure to introduce yourself personally to Bama Nunes, who runs it, and who exudes the traditional spirit of British colonial gallantry.

Port Antonio to Ocho Rios

The 70 mile drive from Port Antonio to Ocho Rios follows the ocean edge a substantial portion of the way, moving occasionally inland over mountains that come down to the sea. This route is narrow and winding some places. Hairpin curves must be negotiated with caution, but are remarkably colorful. Allow three hours or

more for the trip to enable stops at some of the rugged places for pictures. Drive this section in the morning rather than the afternoon, when it may be quite warm, and you will have the sun in your eyes the latter part of the run.

Ocho Rios to Montego Bay

About 75 miles west of Ocho Rios on the north shore is Montego Bay, which many regard as the most fashionable resort in the Caribbean. Here you travel one of the best pieces of road in the country, through historic country, including Discovery Bay, landing place of Columbus in 1494. The route closely hugs the shore, providing pictures as and when you find them, including intriguing villages.

The Ocho Rios-Montego Bay section has the newest and finest accommodation on the Island, with more hotels building at the moment. For luxury accommodation and excellent meals none is better than Jamaica Inn, Ocho Rios, run by Canadian-born Cyrus Elkins and his gracious wife Gloria.

Jamaica Inn has a lovely beach in a quiet elegant setting of tropical foliage. Numerous birds come down from trees, seeking tidbits from breakfast served on your private patio.

Bay Roc, three miles east of Montego Bay is a villa resort of extremely individual character, and there are a dozen or more famous name hostels in the Montego locality.

Your Wardrobe

A wardrobe such as you would wear summer vacationing any place in North America is just right any time of year in Jamaica.

For ladies, slacks, shorts, a good assortment of cotton or linen blouses, swim suit, rubber soled beach shoes, and a beach coat. Short dinner or cocktail dresses are more frequently worn than formals. Furs are rarely needed. Occasionally you'll need an evening cardigan.

For menfolk, light summer clothing of any kind, sport shirts, slacks, bathing trunks, beach shoes and jacket. A white dinner jacket, black dress trousers and shoes fits the odd formal occasion. You'll not need a topcoat, only a light raincoat for protection from the casual shower. That's all.

There are good shops in all of the resort areas. Local currency is the (See Jamaica p. 55)

Fred Hendee's "What's Happened To Our Print Makers?" in the March Journal brought into the open a difference of opinion which has waxed and waned for some years. Bob Potts, color and nature exhibitor, once an active black and white exhibitor, has written this rebuttal which contains both vitriol and sense. It is printed at the request of the Color Division. As with Hendee's article, your Editor appends some notes.

In Rebuttal—

A Color Photographer Speaks Loud And Long!

By Robert W. L. Potts, APSA

In effect Mr. Hendee's article says "We, the ancient and honorable printmakers, are in a bad way, and while you upstart color photographers (so-called!) are undoubtedly the root of all evil, you *must* come to our rescue. You must work unselfishly with us to preserve an interest in photography which, of course, begins and ends in the darkroom. P.S. Needless to say we'll continue to run things since we're the only true photographers."

I have a message for Mr. Hendee and a majority of his clan: "Gentlemen, lie down, you're *dead*!"

There's a problem all right. But let's have the color side of it, too! We've heard the black and white side, oh, haven't we heard it! No one squeals more loudly than the "Ins" when faced with revolution. And, according to them, everything would be so very simple if we would only do it their way, and no other!

Let's consider an example; my own camera club. I joined a couple of years after the war. Now who was running it? The black and white boys. When did we have our color contests? Tacked onto the end of an already long evening of B/W judging. Who were the judges? Ancient and honorable printmakers who often enough hated color, and sometimes said so, and picked slides that annoyed them the least. We had an instruction night and a model night each month. What sort of instruction? Black and white; what else? Was that because it's fundamental, as Mr. Hendee and others have indicated? Nertz! It was because the printmakers were running things. And what sort of models? Portraits mostly, and corny period costumes, with a light neutral background and 1:2 lighting. Fundamental? Yes, you might even say rudimentary.

Now, how many color workers were there in comparison to the darkroom clan? You've guessed it! Even then we held a comfortable majority, but it took a couple of years more to establish our autonomy to the extent of being permitted a separate contest night and the right to pick judges with some appreciation for color. So I always find it very interesting to hear that this "revolution" was all our fault!

Split or work?

Faced with similar inequities others have started or moved to exclusively color clubs. We chose to stay with ours and work for something more representative of the majority interest, but even this past winter, when it came to the annual contest, our executives managed to arrange it so both prints and slides were judged by the same three-member panel, two of them confirmed printmakers and one even had the grace

to admit at the judging that he really didn't know anything about color. Do you want to guess what sort of a slide was chosen slide-of-the-year?

There's a problem all right . . . but did you ever try to get a reactionary to admit he was it?

The real basis of the problem isn't a dangerous schism between color and monochrome. The schism is wholly artificial, forced on us by the printmakers themselves. The considerable part of the problem is that the black and white boys, sometimes truly ancient as well as honorable, and so long in the saddle, know the political ins and outs of club, and council, yes, and even national management so well they are still trying to stifle color in the inane belief that curbing color will bring them out of *their own well deserved slump*.

Do you wonder that where color photographers have succeeded in breaking away they try to keep the break as strong and definite as possible, knowing they'll be smothered if they don't?

Cooperation?

It's wonderful to talk cooperation, because it's much to be desired, and there is, definitely, a place for both monochrome and color. But point your talk most specifically at the printmakers, and at the same time point to that admirable facet of cooperation which decrees that it shall consist of a 50-50 effort. To date the poor colorists have been "cooperated" out of their fair rights.

There is no necessary conflict between color and monochrome, the conflict is between the workers. Your illustrative prints show that at the personal level the two fields may complement each other nicely. But so long as your ancient and honorable printmakers speak of all heaven and earth, all creativity, the "whole" of photography beginning and ending in the darkroom the color workers, very properly, are going to give them the askance glance.

Mr. Hendee has even stated that it is the experienced printmaker who is most likely to be the talented color photographer. That's another bit of wishful thinking we've heard from the darkroom dabblers before, and it just isn't so. Oh, there may be an appearance of truth in it, sometimes, when the slides are judged by another darkroom dabbler who knows nothing of color use or theory and probably at the same time never outgrew the alphabetical-soup school of composition.

Of course there are workers who succeed in both fields, and others who converted to color. I made the transition

myself after some twenty-odd years in the darkroom, and I know a few others . . . but we're a definite minority!

In fact, it's the experienced printmaker who is *least* likely to become even an adequately good color photographer. Your ancient and honorable taking camera in hand, disciplining his mind, and actually photographing a *picture* that actually fills his whole "negative" without a lot of darkroom chicanery is an unhappily rare sight. All his artistry has been stultified by years of darkroom dabbling, and faced with the fact that in color it has to be a picture *first* your average printmaker can't produce a harmoniously satisfactory snapshot, let alone an exhibition quality transparency.

Name me more than a comparative handful of formerly successful black and white exhibitors that now have a star rating in color, despite the fact that many shows are still picking their judges because they are ancient and honorable, instead of requiring they have a knowledge and appreciation of color, the very thing they're supposed to be judging.

Just how long are we going to continue to hear that the *real* photographer, the only complete, the only creative photographer is the black and white worker?

We've heard it often enough, but to find the thesis stated in two articles in the same PSA Journal argues a new collusion among the fraternity.* And I can understand Mr. Hendee's plea for "understanding" better than Dr. Turner's, which we must regard as at least a semi-official pronouncement of the Honors Committee. True, Dr. Turner rather backs up to the thesis that the color worker is only a button pusher, but the impression is nonetheless definite that this is his innermost conviction, and that he rather deplores the fact there have been honors recipients who have not learned "all" about the only "complete" photography.

May I say, as one who could still make a negative, develop it myself, and by processes largely unknown to today's black and white workers turn out an enlargement more art than photograph, that the idea that such as today's black and white is photography, that it is even creative photography, gives me a very large pain in the fundament.

So, concerning the statement by Dr. Turner that the recipient of PSA Honors should be a well-rounded photographer, I could hardly agree more. I think it inevitably follows that he should display some artistic talent as well. And so I think it is no longer a matter of indicating that a man must have followed the hypo route, where nowadays he is apt to become little more than a technical perfectionist, but rather that he display some color experience. I'm sure the black and white boys will scream loudly, but I am serious in proposing that it be made mandatory that a candidate for the Associateship shall have earned at least a two-star rating in color.† Then, and not until then, may we be sure that our Honors will be bestowed where they belong, on photographers, and not on a gray-scale reproduction of one.

A new language

"Black and white are the meat and potatoes, the solid photographic nutriment which can stem only from print-making experience" and "his black and white counterpart whose interests are almost always broader by virtue of his ability to speak the *whole* language of photography." Incidentally, the italics are from Mr. Hendee; they aren't mine.

The whole language of photography! Just who does he think he's kidding? What he really means is that if we'll compress our wider interests into their own blatantly narrow and unnatural gray scale, maybe they'll forgive us and we can all forget about color.

The whole language of photography has become curiously

bankrupt in recent years. How many of our present printmakers know a gum process, or bromoil . . . or paper negative? How many know the most rudimentary chemistry, with their shelves full of premixed developers and stop baths and hypo wash. Even contrast control . . . nowadays if the first print isn't right, throw it out and put on a different filter or switch to another of a thousand different papers. *This is the meat and potatoes of photography?*

Let me tell you of a black and white worker I know. As the saying goes, all he has is money, and a tremendous file of old photographic magazines and all the annuals ever published, and there's no denying he is an excellent darkroom technician. He takes a great many negatives, almost at random, and then sits down with his old magazines until he finds some little corner or part of one of his negatives that closely parallels something that succeeded, perhaps, in 1907. He takes magazine and negative into the darkroom and emerges a few hours later with a superb copy. The shows have been hanging them for years.

But he never actually *saw* a picture. He didn't develop his own film because he has "standardized" and long ago learned that a certain commercial firm could give his negatives a much more rigidly uniform development than even he could attain. He couldn't find the picture in his own negative without the help of his replicas of bygone winners!

Is he an example of the complete photographer, the *only* complete photographer?

Well, he has the cups and medals and acceptances to prove it, and if you believe that guff about photography beginning in the darkroom, he is! And he has even, Lord love a duck, judged color contests! All I can say is, heaven help us!

Perhaps the really fundamental trouble is that black and white photography came first, and has (shall we say in a kindly way) matured. While advances undoubtedly still remain to be made, they will be largely technical refinements, often so nearly esoteric as to benefit only a few. But color photography is hardly more than well begun. It is in flux, even chaos, if you will. The confirmed experimentalists are flying off in a dozen directions at once. I'm sure it has yet to occur to many of the darkroom dabblers that as far as adding something new to the art of photography the majority of them are dead, dead, dead!

Do the rest before you push

Do you darkroom dabblers imagine that color photographers don't know their tools? That they are but button pushers? Then you are so wrong! Why? Because the color expert must *know* before he pushes that little button; he must be artist and photographer first and he must know not only your limited form and line composition but color composition (which is far more complicated) as well . . . and not be wise after the fact and due deliberation in the darkroom. The color expert corrects his mistakes by filing them in the waste basket. He cannot copy or even parallel what has been done by others before him because the mere fact of color introduces too many variables. I have a spot where I've gone and made a hundred color shots, and no two transparencies have ever been the same picture. Or given a color picture of the simplest of table-tops it becomes a virtual impossibility to duplicate what has been done before short of a studio standardization available only to a very few.

Then why this contempt of color? Why the similitude of truth in the many charges levelled by the B/W workers? In part because they confuse the experts with the multitude of confirmed snapshotters. Perhaps in part because occasionally by a glorious accident the veriest beginner, or even an old black and white photographer, comes up with a winning combination. But the continuing successful color

*The "collusion" is solely the Editor's. Neither author knew of it.

†Page 116 of the Directory lists eleven fields for Honors, eight of which are not concerned with exhibiting.

exhibitor is an adept photographer beyond many of his darkroom counterparts.

It's true that color has attracted a large number of social photographers who will never be great or even expert. But is that bad? And don't tell me that the same wasn't true in black and white, once. And, you know, actually such are your last vestiges of strength in your control of camera club and council. This army of mildly interested and mildly successful beginners is much impressed with your titles and vast experience, your medals and past accomplishments . . . and they vote for you.

On the positive side

But shall I tell you, now, what I think will go a long way toward solving your problems?

First: Accept the fact, as gracefully as possible, that you are outmoded even if still not outvoted. Stop blinding yourselves, and the easily impressed beginners with tall tales about the hypo route, and black and white being the only creative, the only whole photography. I say these are lies, and dangerous lies you have nurtured all too long. So far you've gotten away with it largely because we still have a certain admiration for your years and dignity, but that is nearly at an end. Persist . . . and you'll find yourselves entirely thrust aside.

This doesn't mean we expect black and white to die on the vine. Far from it. For example you will retain your mastery in the photographic reproduction field for years to come, even though the quality books and magazines are using color whenever they can afford it. But there will always be your forte, the salon print . . . and has been pointed out before, when you subtract color from a scene you can often make a picture of something that would never be a picture in color . . . and the ability to suggest the roundness and fullness and yes, even the color of life with a gray scale is an accomplishment of which you can be proud, if you will be proud for what it is, not what you'd like to pretend it is. It isn't the sum total of art but it will have its place. And actually, you know, you reign supreme still in the ease and quickness with which your snapshots can be duplicated.

Second: Accept the fact, as gracefully as possible, that your place, while assured, is a minor one. Stop running, or trying to run the whole show just because you were here first. Take an accounting of the fact you're strongly outnumbered and that interests of the majority are in color and color problems. You have dominated instruction and model nights for such a long time, now see to it the color workers get a break. Nor do I mean that you should step out of the picture. Again, far from it. You know the ropes, just change their slant. If you sit back and tell us to sink or swim on our own, refuse us the benefit of your long experience, we'll get there . . . and you'll be on the outside, trying to look in. Make yourselves useful!

And actually, you know, I think you'll discover that, for example, an appreciation of the problems of color distribution and composition will give you a new understanding of your own gray scale distributions and compositions you'll get in no other way. If more of you will get away from that alphabetical-soup school of 1900 pictorial composition, perhaps there'll be hope for you yet!

Three: When you're asked to judge a color show . . . regretfully decline . . . oh, decline however you want to, but decline! Even under pressure, because the color chairman is an old black and white man himself and hopes you'll pick his slides for a change. Have the guts to point out that a color man could do it better. And this is particularly important when it comes to the Internationals! If you're wise you won't let anyone sell you on that job. But at the club level, you may be their last hope, or they may be sincere in actually wanting what you can give, but make it

very clear that you comment and criticize on a limited black and white basis. Oh, I realize there are lots of you that feel you have converted successfully and are quite fully qualified. Take stock and make sure you're not fooling yourself . . . and maybe you'd better wait until you've earned a couple of stars in one of the fields of color exhibiting before you take on any more. If you keep at it, we'll have you rooted out before too much longer, and you'll be retired in disgrace rather than with honor.

Four: In your own contests, encourage the return to some of the old, good processes that have so largely died out. Even if it's only a good try, give it an extra point or two even as in color many of our judges give something extra to the experimental . . . these deserve encouragement. You know I heard one of your judges mention he'd seen a couple of beginner's bromoils at one of the shows he had judged. He thought it was interesting. Well, no, they didn't make the show; they just didn't compare with the old masters; If I had been that judge I would have seen to it they made it, even if they were only half decent.

Five: Come out of your cloistered towers and make friends. Carry along a Rollei or an Exakta perhaps and make snapshots of your club members, make a lot of snapshots of all the club activities and make prints and hand them out. You know, there's nothing a person likes so much as a picture of himself, something he can hold in his hand and show his friends . . . and black and white is still the real field for it and the wallet sized print ideal. It might give you a chance to point out that the new fast films make a cinch of snapshooting practically in the dark. And once in awhile you might get a particularly peak bit of action that would make a nice enlargement, if not a salon print. Enlarge it, and even at the expense of possibly losing a few contest points, put it in the monthly contest and let your color friends know they'll be in the show. A friendly bird in the back row at B/W night is worth a lot more than calling names to the birds in the bush.

Get together

Sixth: Open up your darkrooms and entice an occasional color photographer in. Show him how to make black and white prints from his color transparencies, perhaps . . . and discover for yourself that a grainless positive can make a beautiful print. Nor would it extend your label reading a great deal to help make a color print or two. The discipline would do you good, almost as much good as getting back to something like bromoil. You know, there's something about seeing a print come up in the developer that takes hold of guy! You might even find you had a convert on your hands.

Seventh: Open up your contests. Some clubs have done it with miniprints, with a 5 by 7 limit on size, but such are usually limited to the beginners. Even better is something like the "Open 80" class, a group which all may compete, but size must be limited to 80 square inches, no matter the shape. And the bigger clubs could well start a color print classification, even if they could only encourage enough competition at first to hold it a couple of times a year. Get into color yourselves, before the slide makers beat you to it.

Eighth: Go even further; take an intelligent interest in color! How about you coming to color night for a change? Sure, you'll see a lot of snapshots . . . as I mentioned, the social group is with us, and strong . . . and we hope to turn some few of them into photographers. But there'll be a number of pictures that you can learn something from, too, particularly in the line of experimentation. I was out judging a print contest not so long ago and there was one that was so frankly experimental and different I couldn't help but be charmed by it. There was just something about it . . . so after the judging I asked, and yes, it had been made

by a color worker . . . it had been made from a color transparency.

Finally: Get off the defensive! You're another photographer as far as we're concerned, and a good one, we hope. We'd like to convert you to color just as much as you'd like to convert us to black and white. But let's fight it out on a basis of results; huh? And forget the name-calling and labels that aren't convincing. Let's even forget I felt it was time to indulge a bit of mud-slinging myself. My intent was to shock but my hopes are all in these final paragraphs.

You see, there'll always be a color, now. But there'll continue to be a black and white, too. They're not so very different.

And when you stop trying to kick us in the teeth, and stop trying to run things your way, when you evince an appreciation for the fact that we have our little problems, too, and recognize that you haven't helped make them any easier . . . when you make friends again . . . then, and not until then, we may get together and work for *all* of photography, both monochrome and color, and, who knows, you might even get a few of us back into the darkroom!

Editorial

Bob Potts has suggested a new phrase we like—*social* photographers. It is not only apt but very definitive.

In fact, we'd like to see it expanded to include all photographers, both those who shoot for their own joy in seeing the results and those who want to show them to others. We'd like to see less of the friction between adherents of single types of photography and more sociability, a closer approach to what President Phegley has called Mutual Photography.

But maybe that would be asking too much of human nature. After all, I live in the only decent part of the country, drive the *only* good make of car, my wife is the cream of the crop, my kids are better than any others, my hobby is the only one worth wasting time on and anybody who can't work a camera and make good pictures with it deserves to be shot, even if he won't get up at crack of dawn. So I'm ridiculous! Any more so than a photographer who will fight to prove this type of work is the only type?

There is room for all.

I'll say this for Potts. He has been through the black and white mill. He has earned the respect of color workers, and is still respected by many who deal exclusively in B/W. While parts of his article are somewhat acid, he winds up with some very logical suggestions that will work both ways, if we will follow them.

Speaking not as your Editor but as a PSA member of long standing, I want to see PSA mean more to many more people. If each of us does a little solemn thinking it isn't too difficult to realize that we can let our enthusiasm carry us beyond the point of no return, no return to clear thinking, that is. Let us search out the shadings of meaning of our middle name. That "S" stands for Society and what is a society but a group of people of the same interests, banded together to get more enjoyment from their association. Our conventions show that. We all enjoy the talks and demonstrations, but what we really go to them for is the associations, the old friends met again, new friends made, the sharing of common interests, the feeling of well-being when we start back home.

What matter the minor variations of interest? Mine are quite catholic. I spent fifteen years as a movie pro, cameraman, lab hand, writer, editor and director. I've written on photography and other subjects for a dozen magazines, been on the staff of several, sat in the top slot on two. I've played with color and stereo as well as B/W and movies for years. Designed and built sound equipment for professional use. I've taught the theory and practice of photography, in a school as a livelihood, to clubs and individuals for fun. In fact, I've done everything except exhibit. Exhibiting has no interest for me. Yet I've been happy to sit as a judge in several internationals, both B/W and color. And to those who think me ineligible because I'm not an exhibitor, may I point out that art critics are not artists, music critics are seldom musicians and everybody in the U.S.A. thinks he can run the Government better than whoever is doing it at the moment! And even though I don't

exhibit, I think it's the best sport in the world for those who do, and encourage them to keep at it.

I believe that social photography, and mutual photography, any form that is designed for enjoyment and not as a vocation, is excellent. The current interest in sequences, which I have been trying to foster for years, is in direct opposition to the single acceptance theory of exhibits. (One or four accepted still means individual shots) More and more club bulletins contain items about the joy a club had from a slide set on a single subject. Movies are popular too. These are both intensified forms of social and mutual photography. And so is the proud poppa who hauls forth the latest album of his darling. He wants to share his joy with you and feels that pictures won't bore you, in fact might excite you, whereas plain vocal bragging might turn into social halitosis.

Bob Potts in his article has mentioned Dr. Turner's suggestions about requiring darkroom experience as a requirement for honors. In his letter requesting that his article be published, Merle Ewell, APSA, Color Division Chairman, states his feeling on the subject. He is willing for that requirement to be made, provided the B/W photographer be required to show color experience, or "be required to produce an exhibition picture by straight developing and straight printing free of all darkroom tricks. . . . We should also bar ready-mixed developers and other solutions so that B/W man knows the cause and effect of his darkroom manipulations."

If this keeps on, your Editor will be required to turn in his F and the A that preceded it because he never exhibited beyond the confines of a camera club. So would a good many others. And the list in the back of the Directory will have to be changed. Of the eleven fields in which an honor can be earned, exhibiting is a part of only three of them.

The sound and the fury

From talking to many of our members, I'm sure that neither of the extreme viewpoints is very widespread. *But the sounds and the fury raised by a noisy few* can do irreparable harm to a hobby we all enjoy. Times do change. Within my active camera club life I have seen these advances. Weston 24 was a fast film then, today we have films which can be exposed at ASA 3000. Color plates then required a full minute in bright sun. Super Anscochrome permits us to shoot at 1/500th at f:5.6 under the same sun. Our favorite soup took 18 minutes then. Today TV stations can process a film from dry to dry in 45 seconds. The f:1.5 lens was a rarity, today the f:1.9 is in wide use and relatively cheap. Times change.

Have you changed with the times?

Is your attitude towards your photography as advanced as your technology?

If not, isn't it about time you emulated some of the "big wheels" in PSA and discovered what lies on the other side of the fence? Have you tried stereo? You'll find a whole new field of thinking required, and if it hurts your eyes (the most common excuse for rejection) you had better see your oculist. Stereo never hurt anybody with healthy eyes. Have you tried movies? It takes some sharp thinking to tell a story with a movie camera and do it well. Have you ever covered your club's events in the role of news photographer? I wish somebody would, the pictures I get wouldn't be used by the Podunk Gazette! And if you really want to try a dilly, build a bird feeder and try to get some clear, sharp, bird pictures. You'll probably need a speed light to do it! They move fast.

Let's you and him fight

And if you are wondering why your Editor publishes these controversial articles in the Journal . . . well isn't that what the Journal is for? To let the members know what others are thinking? To bring gripes out into the clear light of day where a little Vitamin D will cure them?

Remember, don't nurse your gripes. There are channels through which you can air them. Your Division gripes should go to your Division Chairmen. Your non-Divisional PSA gripes to your Zone Director. Which one is yours? What Time Zone do you live in? That is the way they are placed.

In our democratic processes, you are boss. If there is a local situation, pitch in and help clear it. If it is larger, work on that through channels. You are the one to do it, not "THEY".

Tape a valuable accessory

Did you ever realize that an accessory need not use film or chemicals? That it can even be non-photographic? Magnetic tape and the tape recorder, in addition to magnetic sound tracks on movies, fill a real need in social photography. Have you explored the uses?

Magnetic tape recording was born of war. It filled a need for recording sound that could be played immediately without further processing, was permanent if desired, but could be erased for a fresh message.

Look at it now!

They even record color pictures on it for playing later!

It has important, spectacular uses, but the homely uses, the everyday applications are not written up.

It has become an important part of mutual photography.

PSA's Pictorial Division started using it some years back as a means of sending lecturers at low cost to remote clubs. The lecturer could, from the comfort of his own home, chat with members of a thousand clubs, show them his pictures, tell how they were made, project his personality and his work wherever the mails go.

This use of tape became so important to PSA that about 1952 the program was turned over to a PSA Committee, the Recorded Lectures Program, so that all Divisions, all interests might be served.

How the baby has grown!

Now more than 500 clubs belong to the program and see not only every new lecture but also have the old ones back time and again to instruct their new members.

Paralleling this growth, many members purchased their own tape recorders. Not solely to listen to RLP offerings, but for tape letters to their friends. Personalized letters, with almost all the warmth of a personal visit, all the shadings of voice that a letter can't capture. There is even a tape portfolio where comments are vocal instead of written.

Let's tot up some of the other uses of tape.

Exchange critiques

This can be on a personal, friend to friend basis, or between clubs, or both. You have some prints or slides on which you want an independent comment. Send them with a roll of tape and get back a careful analysis of each, often interspersed with personal remarks you wouldn't find in a letter.

Judging services

Clubs can take advantage of top-notch judging services by using the facilities offered by several PSA Divisions. Or you may have your own string of skilled judges to whom you send prints and slides and a roll of tape.

Salon judging

You may wonder where this fits in, but you can have a barrel of fun with the final phases of a salon judging. While the judges are trying to pick the medal winners the discussion often waxes to high peaks and the un-

inhibited remarks can be both amazing and amusing, even to the judges.

Saving lectures

Perhaps you have an outstanding lecturer scheduled for your club or council. A tape recording of his lecture will provide good reference material for discussions after he has left your midst.

Practicing

You may be preparing a talk or demonstration. A rehearsal doesn't mean too much because you can't hear yourself as others hear you. Do it on tape and you'll find lots of spots to polish and smooth out.

Discussions

About the only handicap of an RLP program is that the speaker isn't there to answer questions. However, there is usually some member of your club who is familiar with the subject and can lead the club discussion (especially if he has screened it before the meeting). By recording the discussion and sending it to the lecturer, in most cases he will be glad to listen to your questions and make a tape in reply carrying the answers. (Note to RLP lecturers, Editor just left town.)

Salons

Have you ever gone to an exhibition where the prints are hung in a cavernous room, where the slightest noise rolls around and around, where you feel that ghostly library atmosphere with a constant frowning "Silence" seemingly over your shoulder? Wouldn't a long-play tape of chamber music enhance the beauty of the setting? You might even have quiet spot announcements telling briefly about the salon and the sponsoring organization, and even invite membership applications.

Color Slide (Ditto)

We can't say "Exhibitions" as the color folks prefer because there is another type of color slide exhibition further down our list. But we mean the public exhibition of accepted slides, with the tape carrying recorded announcements, perhaps with musical background. In some shows, for example, nature, there are often technical titles which are difficult to pronounce. By making one perfect recording the announcer can live free of fear during the shows.

Panel Discussions

These are usually an off-the-cuff affair and many times it would be nice to have some of the speakers' remarks,

REEL KEY

REVERSE AND FAST-REVERSE

SPEED CHANGER SWITCH

TAKE UP REEL

THREADING SLOT

REVERSE SAFETY-LOCK

MOTOR OIL

ON-OFF/TIME CONTROL

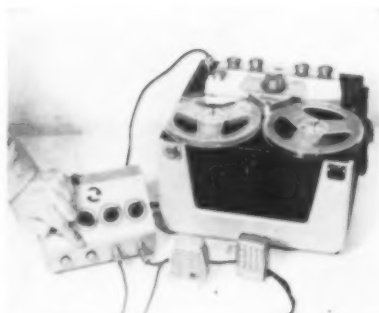
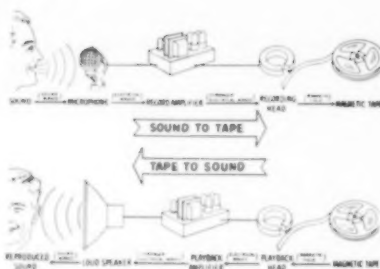
REVERSE

FAST FORWARD

STOP

REWIND

PAUSE



Dubbing is the process of copying a tape on one or a hundred more tapes, using recorders.

Narration

There is an interesting stunt in this connection. If you can wire a switch in your erase coil lead so that it may be turned off you can mix several tracks automatically. For example: with the erase coil working, record your music. Rewind and switch off the coil. Record your voice right over the music. Your voice will "erase" part of the music whenever you talk. In the blanks the music will swell to the full original strength. (If you doubt this, the Sonovoice movie attachment has it and so has Kodak's Pageant magnetic projector).

Have you ever stood or sat in total darkness waiting for 18 minutes to pass, wondering if it is time to agitate again? A tape recorded with pleasant music, with a "start" cue and a minute count helps the time pass. You can even use it to count seconds for dodging and similar work. Nearly 30 years ago we heard such a recording used to cue the changes in a movie studio dubbing department, the voice monotonously counting each revolution of a 33 1/3 rpm turntable while a flashing light indicated the tenths of revolutions.

Both the makers of slide talks and movies can use tape to record sounds made by man or found in nature; the sounds of birds, waterfalls, wind in the trees; traffic noises, the voices of children at play. These can be incorporated with other sounds for slide or tape accompaniment. In the field the recorder can be energized by an inverter or by an AC generator driven by the fan belt of the car.

If you aren't familiar with tape recording, our illustrations serve as a simple primer. There is more to it than we show here, of course, but you can learn to operate a recorder in the first hour, become an expert in short order. You can keep it simple, or you can adopt it as a second hobby and go to any lengths. Incidentally, if you are interested in tape pals, get in touch with George Cushman, APSA, he has a list of those who are looking for you.

One further word. You can spend as little as \$89.50 for a tape recorder, or you can go up to \$3,000 and more for a professional job, just like cameras. And just like photography you can find reliable equipment in the bracket between \$125 and \$350. Most correspondence is done at tape speeds of 3¾ ips (inches per second), but music is better at 7½. The pros seldom use less than 7½ for voice, 15 and 30 for music.

P.S. If you'd like an interesting Glossary of tape terms, which will help you understand the literature, write 3-M, Dept. M7-177, 900 Bush St., St. Paul, Minn. and mention the Journal.

WANTED—

A Cumulative Competition for Cinema Clubs

By Norma W. Brackett

Competition is the life blood of a camera club. Experience has proven this statement to be true; however, it is a rare amateur movie maker who can complete more than one or two films a year. The expense of the film, the time spent in making titles, editing, writing commentary, searching for background music, and making a recording on tape or magnetic stripe puts the movie maker at a disadvantage as far as monthly or bi-monthly competitions are concerned.

What then can a cinema club do to provide for a large percent of its members this stimulating and competitive spirit? A four-minute film or "Shortie" contest is one answer; but in this field the movie makers with creative imagination constantly get the top ratings. The beginner whose mind is occupied with the techniques of using a camera and whose equipment covers only the bare essentials knows that he has lost before he starts. He knows that, second to the story and good camera use, the effects, the double-exposures, the single frame photography, or the matching action achieved through long hours at an editing board will take the judges' fancy. Why should he make the effort to compete?

A club should program some contest which can be repeated with a reasonable degree of frequency and regularity for both the beginner and the advanced filmer. However, any club contest, even though it closes with prizes or awards, is valueless unless it improves an individual's movie-making ability. The purpose of the competition must include a stimulus to, and the education of, the individual competitor as well as furnishing "life blood" for the organization.

Possibly a solution, so simple that it can be easily overlooked, lies in the answer to the question, "What makes a motion picture?" Too often it is said that a movie is made from a series of still pictures, when it should be emphasized that no number of separate shots joined together without pictorial continuity can ever make a motion picture. Through the development and connection of sequences, the movie maker achieves this continuity and produces a coherent and smoothly flowing motion picture. Therefore, it is obvious that the sequence is the foundation of pictorial continuity and the fundamental unit upon which a motion picture is built.

This fundamental unit, a sequence, or a series of sequences showing a given area of action, explanation, or interest, can be the basis for a competition in a movie club. These sequences can be assembled from film yet unedited, or even cut from a finished film that has not been striped for sound. The lengths, from twenty to fifty feet (more or less), may vary with the subject matter. No

titles need to be made and no sound should be allowed; but it is most important that pictorial continuity* be explained, illustrated, and emphasized to the club as a whole and practiced by all who wish to compete successfully in this contest.

It is necessary that the club members be grouped into classes, depending on their degree of achievement. As in a still club, no beginner should be forced to compete against the intermediate or the advanced worker. By what means this classification is determined will vary from club to club—in some by the evaluation of a completed film, and in others by individual voluntary classification. However it is done, the essential matter is that each filmer competes in a class determined by his individual level of advancement.

The screenings should be arranged so that Class C (beginners) films are projected first, followed by Class B and Class A (advanced). Each of the three judges, chosen from non-competing club members, should be given a standard scoring sheet on which to evaluate the sequences.

Class	Sequence	Basic elements 10-20-30-40-50						Total Score	Notes
		10	20	30	40	50	60		
C	Baby First Steps	15	20	25	30	35	40	65	Good in shadow
B	Swimming Lesson	30	35	40	45	50	55	70	Good in shadow
A	Potter's Wheel	20	30	40	50	60	70	75	Good in shadow

These sheets can be marked during the rewind and threading time. The maker of the sequence will remain unknown during the judging as only a representative title will be announced just before each sequence is projected. Furthermore, as the judges have only certain objectives in mind, they will have no occasion to score high those films which have a special interest for them.

At the close of an evening's screening session, the chairman should announce to the club the title of every se-

*[Pictorial Continuity by Gaskill and Englander is an excellent text on this subject. The MPD Library has a copy for loan.]

quence, the maker's name, and the average score given by the three judges. Finally, the period of constructive criticism, conducted by the judges, can be a high point of the meeting.

Records must be kept of the average scores of each individual's sequences and at the close of the competition, which may run for the length of the club year, the cumulative average is figured for each contestant who has submitted the certain minimum number of sequences. Awards or prizes in the line of photographic supplies can be given to the first three or four top scorers in each class.

The number of meetings to be given over to this type of program, the decision as to whether the competition shall be held as a regular meeting or on a supplementary night, and the minimum number of sequences required from a member in order to place as a finalist are some of the details which will have to be determined by each organization.

What results can a club expect from such a competition? The club should be prepared to expect a deluge of entries. The shy, the inexperienced, the member who takes one roll of film a year, the member who enters every contest, and the one who takes hundreds of feet but never has a

completed film will all enter a sequence competition! Each movie maker feels that he has parts of a film that are good, and knows that if the judges feel differently and score his entry low there will be another opportunity before the contest closes to pull up his rating.

As time goes on a definite improvement is noticed in the work of the club members. Finished films contain well built sequences instead of a series of animated snap-shots. The movie makers mentally plan their scripts or write them before starting to shoot. A few vow never to push that exposure button unless they have a sequence in mind.

A competition of this kind encourages and allows many instead of a few to participate. The benefits and stimulations of a competition are distributed evenly throughout the club membership. Interested and active members make for a well attended and progressive club, confirming an already proven statement that "Competition is the life blood of a camera club."

Norma Brackett was one of the instigators and organizers of the 16 & 8 Movie Club of Braintree, Massachusetts. She has been one of its directors and secretary ever since its founding in June 1951. She is a member of the Boston Camera Club and PSA. Norma uses both an 8 mm. and 16 mm. camera (that is, when she can spare the time).



Flutter

Boris Dobro, FPSA



psa

PHOTOGRAPHIC
SCIENCE
and TECHNIQUE

The Techniques Division Serves All Divisions

TECHNICAL QUARTERLY
OFFICIAL PUBLICATION
OF THE PHOTOGRAPHIC
SOCIETY OF AMERICA

With this issue of the Journal we introduce a new version of the PS&T section, whose editorial policy was well indicated in Chairman Herbert MacDonough's guest editorial in the June issue. That is, to serve as a medium of communication between practicing photographers of all kinds, a means of exchange of working methods techniques with enough personal philosophy to inspire a satisfying return from these forms of expression.

In some ways, many of us indulge in an eolithic craftsmanship, in which the starting point of our photographic accessories projects may be a castoff article that originally served another purpose; an article comparable to eoliths, or pieces of junk remaining from the Stone Age, about which Hans Otto Storm wrote in "Eolithism and Design" in the Colorado Quarterly, Winter Issue, 1953. He conjures up a man of the Stone Age strolling through a stone field where his eye lights upon a stone just possibly suitable for a spearhead. As soon as the stone is picked up, the spearhead project is underway. In our times, who of us may

Meet the Editor

Ira B. Current, APSA, is Manager of the Ansco Standards Department, and has been affiliated with the Technical and Motion Picture Divisions of the Society since 1941. He is also an active member of the Society of Motion Picture and Television Engineers, the Optical Society of America, and the American Society of Photogrammetry. He is vice-chairman of the Binghamton Section of the Society of Photographic Scientists and Engineers, and has been president of the Binghamton Camera Club for the past nine years. During the war he was stationed at the U. S. Naval Photographic Science Laboratory in Anacostia, D. C., and is now a Commander in the Naval Reserve. But above all, he may be considered to be a practitioner of photographic techniques.

not have visualized an orange juice can as the beginning of an extension tube or lens shade!

While not all of us are exponents of this eolithic form of craftsmanship, and while not all of the "stones" brought forth in these columns will conjure up a useful project, the free exchange of many ideas will be of everlasting benefit to practicing photographers. To further this aim, it will be our objective to defer the strong technical language until it is absolutely required for understanding of techniques and for their success in use. And, while the individual presentations may not represent the best way of doing things in all cases, they may with perhaps slight modification often be readily adaptable to the particular problems we face at the time.

Wish us success in this project of ours, fellow photographers, by presenting your own favorite techniques—those you want to share with others in "mutual photography" and thus make your eoliths available for a fellow-worker to fashion into a technique of his own.

IRA B. CURRENT, APSA

Technique Pointers

BY MAURICE H. LOUIS, FPSA

Few will deny that sound craftsmanship is the foundation of any art medium. Without the mastery of the tools and techniques we employ, the full extent of our endeavors will rarely, if ever, be realized.

Americans are not prone to include moderation in their habits. They either go all out or not at all—there is rarely a middle ground. In amateur photography, we find those who place too much emphasis on their equipment and procedures while others minimize the part they play. In between these two extremes of thinking will be found the happy medium.

Photography itself may be considered self-contradictory. On the one hand, we expect people to express their creative efforts with a maximum of freedom. Yet, on the other hand, the mechanical-chemical considerations of the craft impose exacting and often restricting bounds upon us. The successful worker is often, but not always, the one who has been able to discipline himself to accept compromise without sacrificing ideals. From the results we see, this is not easy.

To me, photography is something extremely personal. It may surprise some that, as a professional photographer, I make little differentiation between pictures made for profit and those made for pleasure. There are exceptions, of course, but generally speaking the why, where, when and how they are taken will vary but the underlying personal motivations of the photographer will remain the same.

This article, and others which may appear from time to time, will be an informal commentary on less-explored but important phases of photo technique which have left their impression on me during twenty-five years of experience. An exploration of these topics, interspersed with "tricks of the trade," should help some to make better prints and slides. Like previous *Journal* writings from my pen, I will present no esoteric theories, only practical, easy to understand informations on problems which confront us all. PSA members range from the rank beginner to the accomplished exhibitor, yet I hope to offer material which will be useful, at least in part, to all.

The First Step

Let us begin with rules, instructions, directions, guides, advice or whatever you wish to term them. To the beginner,

these are absolutely essential. Without them he has no place to make his start.

Unfortunately, but probably through necessity, many manufacturers accompany their products with explanatory data on a small piece of paper and printed in minute type similar to that used for insurance policies (have you ever read *yours*?). Consequently, many users immediately discard this valuable information without attempting to read it. But even if they do read the instructions to find out what is recommended there is no guarantee that future problems will be eliminated.

Manufacturers realize that their products are used by all kinds of photographers and under all conditions. Therefore, it would be impossible to issue specific recommendations for every given condition. This would require a book! What is unclear to many is that these accompanying instructions are merely guides and not hide-bound rules. As such they will produce acceptable but not often optimum results. For the photographer with little or no experience, these will often start him towards his goal. To others, this information probably will not be sufficient.

There Are Rules . . . and Rules

Of course, there are rules, rigid rules which should not be violated. An example of one would be to add sulfuric acid to the solution, and never the solution to the acid; otherwise the solution may boil and spatter causing serious burns. Truthfully, the majority of directions we receive in photography are not as inviolable as this one. In most instances, there is more than one path to success. The one we elect to follow is arrived at by experimentation, finding out the one which best fits our personal needs . . . esthetic and material.

Such reasoning precludes any specific answer to the question I often receive during my portrait lectures: "How far should I place my main light from the subject?" To answer this with any authority would require knowing the following facts:

1. Size, shape and material of the reflector.
2. Type, size and age of the light source.
3. Color of subject's skin, hair and attire.
4. Color of background and other reflective surfaces.
5. Finally, the photographer's aims and intentions.

If I replied to the above question that my main light was four feet from the subject, the answer would only be binding for my particular equipment when used in a specific instance. To others, it would be an approximation of little practical value.

Inadvisable Advice

Another source of assistance comes from those who have had more experience than their fellow enthusiasts. To help others is a very worthy attribute. But all too often those who offer advice are not qualified to do so. This misinformation only adds confusion.

Amateur photographers and professionals, alike, are apt to be rather inflexible on the subject of their tools and techniques. They state in no uncertain terms that there is only one successful approach—their own.

There are many variables in photography. Very often it is the human element. What may produce results for one, can have the opposite effect in other hands. In offering assistance to others, great care must be exercised to avoid dogmatism. It is human nature to be partial to one's own preferences. They may be expressed but always in the light of objectivity.

The desire to explore different methods should be cultivated. Many years ago I learned that there is more than one way to skin a cat. At a symposium conducted by noted illustrative photographers, which I attended, the subject turned to printing and the use of two paper developers. One authoritative worker expressed the opinion that the print be first placed in a cold developer (such as Dektol), then in a warm developer (comparable to Selectol). An equally famous photographer was just as insistent that the sequence should be reversed; first warm developer, then cold. Examination of prints made by both of these methods revealed equally high quality.

Many of us are creatures of habit and, in some instances, this serves us in good stead. Because a procedure has proven successful in the past, we often see no reason to replace it with something different. I do not subscribe to the theory that the new is always better than the old. But continual changes are being made in photographic materials, especially film and paper emulsions, and previous techniques may not now give us the greatest degree of efficiency. It behooves us all to be progressive to the point where we continually re-evaluate our tools and techniques in order to learn whether we are getting as much out of them as we are capable.

Four Cardinal Precepts

Readers have probably detected a moralizing tone in these seemingly un-

related topics I have touched on. If I have tended to be ambiguous, the summation below should make my message clear.

EVALUATE! Consider what you hear, read and see, regardless of source, as guides and not rules to be followed blindly. Their adoption should be based on your personal aims, preferences and equipment.

EXPLORE! Be wary of accepting ideas without first thoroughly testing them under your own working conditions. Copybook maxims have their value but be on the alert to examine new techniques. Continually reappraise your

procedures to see if they can be improved.

BE OBJECTIVE! Keep an open mind and try to avoid personal prejudices which will restrict your own efforts as well as unduly influencing others. Success in improving your work and in helping others will depend, to a great extent, on clear, unbiased thinking.

BE TOLERANT! No better explanation of this need be given except the one which appears in the dictionary . . . "the disposition to be patient and fair towards those whose opinions or practices differ from one's own." It would seem that this was especially written for photographers. Our avocation would die

quickly if everyone used identical equipment, materials and procedures to make the same kind of pictures. Encourage initiative and self-determination in others rather than demanding that they hew to your line of thinking. This will help to make photography the truly creative medium most serious workers believe it to be.

Maurice H. Louis of New York City is a professional photographer of children and is also well known as a lecturer, writer and teacher. Active in numerous PSA affairs, he has served as Chairman of National Lecture Program and in October assumes the Office of Eastern Zone Director. For four years, Mr. Louis' "Portrait Pointers" appeared bi-monthly in the Journal.

Simple Clamp for Nature Close-Ups

By Jane Campbell

If you are a close-up addict, perhaps you get tired of the usual make-shift holders such as milk bottles and jars of sand. I found that I was letting many picture opportunities slip by because it was all just too much trouble. The clamp illustrated simplifies the holding of small specimens and allows greater freedom with backgrounds. You will need the following inexpensive materials:

- 1 casement adjusting rod from a hardware or mail order store
- 1 "bull dog letter clip" in the 3 inch size from a dime store
- 1 camera tripod screw with a long shank ($\frac{1}{4}$ "x#20)
- 2 nuts and bolts, scrap wood, and flat black paint

Remove the rivet holding the plate at one end of the rod, and replace with a bolt, using washers if necessary. Bolt

the letter clip to the sliding part as shown. Make a wooden base plate to fit your camera and attach the rod mechanism to it so that the rod is perpendicular to the plate. When adjustments are correct, tighten all screws and bolts as tight as possible. Finish by painting a dull black. By allowing four-way movement, this clamp arrangement should simplify much of your close-up work.



A base plate of thin wood or Masonite, screwed to a piece of hardwood, is pierced with a $\frac{1}{4}$ " hole so the tripod screw can go through it and clamp camera, tripod and attachment together. The casement rod provides swing, the clamp may be rotated or adjusted in and out for size and focus. Other types of holders could be devised for special materials harder to hold.



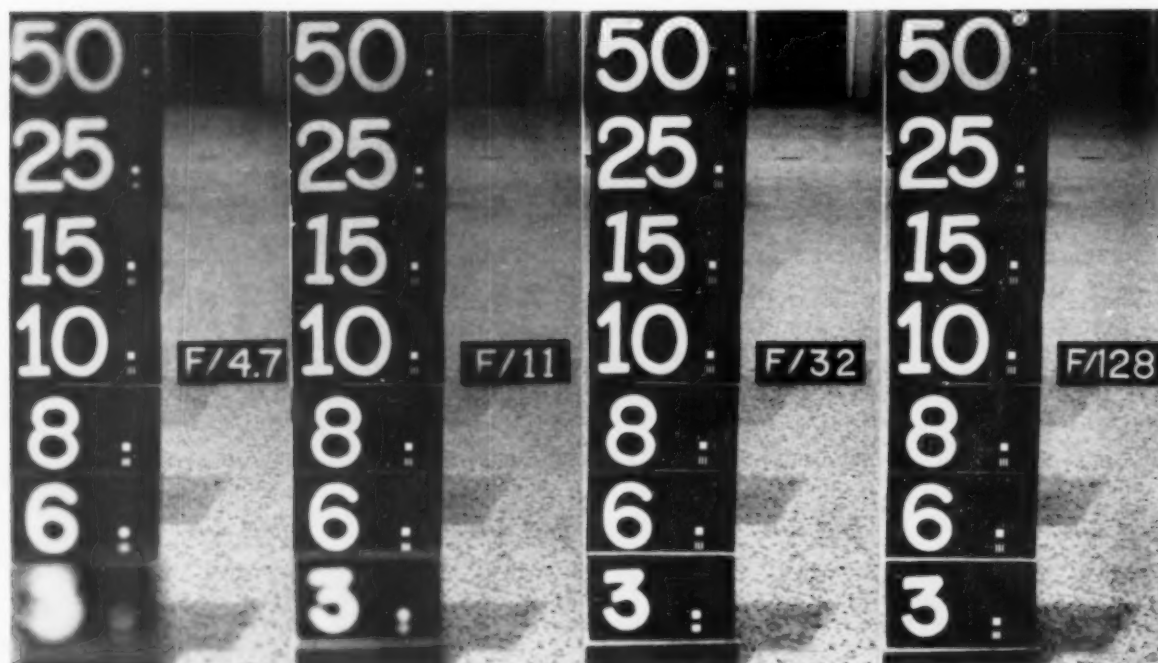


Figure 1. Depth of Field targets photographed by the camera shown in Figure 2 set at various apertures.

A Set of Depth of Field Targets Subtending the Same Angle

By Preston F. Gott

ABSTRACT

A procedure for making a set of targets for demonstrating depth of field is described. Each target is marked with a number indicating its distance in feet, and is marked with a resolution test pattern consisting of 3 lines of 1 mil width and 5 mils length grouped to form a 5 mil x 5 mil square positioned 5 mils below a uniformly colored 5 mil x 5 mil square. The usefulness of this system in demonstrating depth of field is that it presents the same size test images on the film for different distances, making comparisons of blurring easier. The test pattern is designed to enable comparisons to be made over a wide range of blurring.

By using a set of test targets each of which subtends the same angle from the camera position, depth of field data may be presented more clearly than with sets of targets all of the same size. The use of targets subtending the same angle makes the images on the negative to the same scale. The present paper describes the procedure followed in preparing such a set of targets which is being used in the photography course in the Physics Department of Texas Technological College. Each target has a test pattern consisting of 3 lines of 1 mil width and 5 mils length grouped to form a 5 mil x 5 mil square positioned 5 mils below a uniformly colored 5 mil x 5 mil square. A mil is taken as 1/1000 radian; (a line with a width of 1/1000 of the distance to the line is taken as 1 mil). This gives a line that is 3.5% wider than would be the case if the mil were defined as 1/6400 of 360°.

Each target has a number denoting its distance from the lens of the camera. These numbers subtend an angle of about 45 mils. The distances of the targets were made to correspond to the distances marked on the focusing scale of the Crown Graphic cameras which are used with them. For distances different from these, the sizes of the targets could be calculated by the use of a formula rather than found in table 1. The targets are placed so that from the position of the camera lens, the top of each target is seen at the bottom edge of the target next farther away. This is done by raising the nearer targets, standing the 3 foot distant one on a board and setting the 6 foot through 15 foot targets on nails supporting them against stands made of boards tilted back slightly from the vertical. The nearly vertical boards are nailed to horizontal base boards to form an L.



Figure 2. Depth of Field targets set up to subtend the same angle from the camera position.

The nearly vertical boards extend to the tops of the targets, the back edges of the boards at 6 feet and 8 feet being beveled to keep them out of sight. This arrangement has proved to be adequately stable for the 6 through 15 foot targets. The arrangement of this target set puts the large targets at 25 feet and 50 feet directly on the floor.

In order to preserve a unified style of lettering on all the targets, the numbers were made on cleared film using a lettering set. Then these small pieces of film were put in a 35 mm projector which was placed at the proper distance to project the numbers in a previously measured space on a panel of waterproof masonite. The outlines of the numbers were marked in with chalk and then these outlines were filled in with white paint. It is advisable to make these chalk marks very lightly. The chalk does not all come off, even when cleaned with a damp rag.

The previously mentioned 1 mil x 5 mil lines and 5 mil square were painted on, using a stencil of thin transparent scotch tape to confine the paint within the previously measured edges. A 5 x 15

mil area was taped off, the center 5 mil x 5 mil unpainted area masked, and two 1 mil strips of tape put across the bottom area, leaving three 1 mil x 5 mil areas uncovered.

One advantage of the test pattern used here is in the wide range of blurring

which may be observed by it. As a test pattern becomes successively more blurred, the corners of the 1 mil x 5 mil lines become rounded, and then the 1 mil x 5 mil lines blur to form a 5 mil x 5 mil rounded corner square of fairly uniform tone. Further blurring is shown

Table I
DIMENSIONS OF TARGET SET

Distance of Target	Width of Target	Height of Target	Height above Floor of Bottom Edge of Target	5 mils at this Distance	1 mil at this Distance
3 ft.	3.6 in.	2.16 in.	21.6 in.	.18 in.	.036 in.
6	7.2	4.32	10.4	.36	.072
8	9.6	5.76	7.4	.48	0.96
10	12	7.2	7.4	.60	.12
15	18	10.80	3.7	.9	.18
25	30	18.0	0	1.5	.3
50	60	36.0	0	3.0	1.2
1*	.120*	.72*	..	.06*	.012*

The targets stating the aperture used are 11 inches wide and 4 inches high.

*Any dimension except height above floor is given by the listed number times the number of feet the target is distant. Height above floor for targets at distances other than those given may be determined by setting the targets up in front of the camera and adjusting their height to place their images correctly on the ground glass. Dimensions are given in tenths of an inch for easy calculation. Many carpenters' squares have a scale in tenths of an inch.

by the two 5 mil x 5 mil squares becoming dots with their centers 10 mils apart. The angular diameter of the circle of confusion in the 3 foot f/4.7 test pattern can be checked on the print in terms of the in focus 5 mil square which is recorded simultaneously.

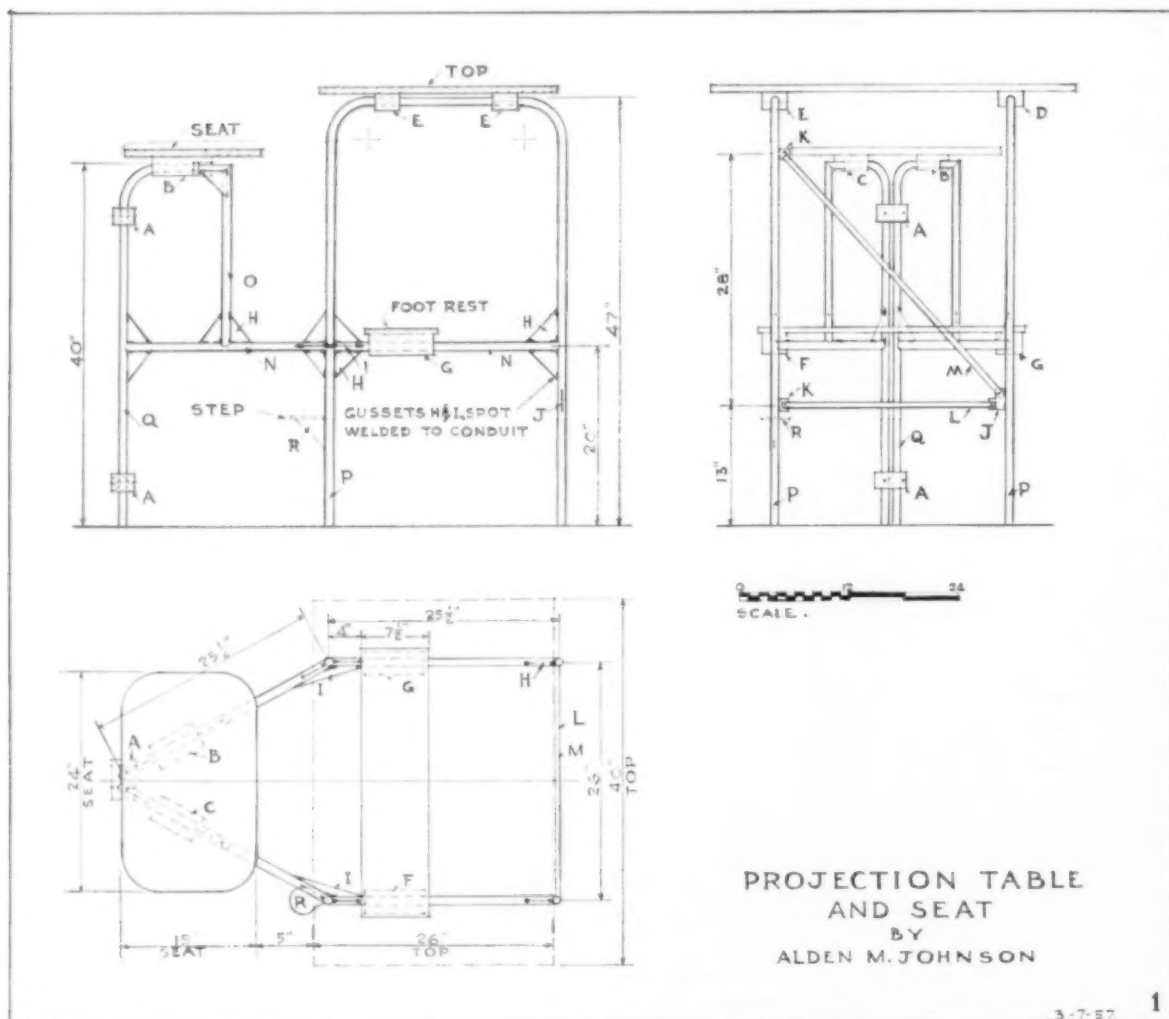
This type of test chart can be explained easily and the 1 mil lines can be related to other significant angular sizes. The diameter of the circle of confusion which is used in calculating the depth of field table supplied with the Crown Graphic for a 135mm focal length lens is .003 inches, corresponding to .57 mil. The limit of resolution of the eye given from the Rayleigh criterion ($\sin \theta = 1.22 \lambda / a$) for blue-green light of 5000 Angstroms and a pupil of 2.5 mm diameter is .24 mil. The 1 mil markings are of a width of about 4 times the separation of bright point objects just barely separable by the eye. The aperture giving f/128 for the 135mm focal length lens is 1.06 mm.

An aperture of this size will resolve only about 1 mil with light of 5000 Angstroms: The 1 mil markers at the distance of sharpest focus, 10 feet are squarer in the pictures taken with the larger apertures than in the f/128 aperture. This f/128 aperture is made in a brass disc of 53.5 mm diameter and approximately 1 mm thickness. A drill of approximately 135/128 mm was used to make the hole which was smoothed of burrs with a smooth file and opened up again by use of the drill as a reamer. The disc of brass fits in a # VI filter adapter ring, but is larger than the filter, having an outer diameter to drop inside the threads of the filter adapter ring, being held down by the edge of the inside ring rather than fitting in it.

This set of targets has been used indoors because of the wind which would make the targets, particularly the larger ones, hard to handle. The illumination is at a lower level than would be the case outdoors, removing the necessity

for use of a neutral density filter to reduce the image brightness with the larger apertures. Without a filter, the exposure outdoors with Royal Pan would be on the order of 1/3200 second at f/4.7. The level of illumination indoors increases this exposure to 1/5 sec. at f/4.7 and requires about 64 seconds exposure at f/128.

If a similar set of depth of field charts were to be made up from the descriptions in this article, a copy negative of the equal angle images of the targets would serve to give the projected images of the distance numbers. A handy method of getting the 1 mil x 5 mil and 5 mil x 5 mil test pattern would be to outline a precise one with drawing ink at a rather large scale, copy and enlarge the images to the required size. These photographs of the test pattern could then be attached to the targets. The test lines and squares should be white against dark for effective showing of the circles of confusion.



- A. 2-Pcs. HINGE PIECES FOR LEGS.
2- $\frac{3}{16}$ " BOLTS THRU WOOD AND CONDUIT TO HOLD PIECES RIGED.
2- $\frac{3}{16}$ " BOLTS THRU WOOD ONLY. BORE HOLES EXACT SIZE OF TUBE BEFORE SPLITTING.
- B. 1-Pc. SPACER PIECE FOR SEAT
- C. 1-Pc. HINGE PIECE FOR SEAT
- D. 2-Pcs. SPACER PIECES FOR TOP
- E. 2-Pcs. HINGE PIECES FOR TOP
2 $\frac{1}{4}$ " NO 10 F.H. SCR'WS.
1 $\frac{1}{4}$ " NO 10 F.H. SCR'WS.
- F. 1-Pc. SPACER PIECE FOR FOOT REST
- G. 1-Pc. HINGE PIECE FOR FOOT REST
- H. 23-Pcs. GUSSETS $3" \times 3" \times \frac{5}{32}"$
- I. 2-Pcs. GUSSETS $1\frac{1}{8} \times 8" \times \frac{5}{32}"$

- J. 1-Pc. BRACE ANCHOR. $2" \times 2" \times \frac{5}{16}"$ HOLES
- K. 2-Pcs. BRACE ANCHORS. $1" \times 1" \times \frac{3}{16}"$
- L. 1-Pc. BRACE $\frac{1}{2}"$ STEEL CONDUIT.
- M. 1-Pc. BRACE $\frac{1}{2}"$ STEEL CONDUIT.
- N. 4-Pcs. STRUTS $\frac{3}{4}"$ STEEL CONDUIT
- O. 2-Pcs. SEAT SUPPORT $\frac{3}{4}"$ STEEL CONDUIT
- P. 2-Pcs. LEGS $\frac{3}{4}"$ STEEL CONDUIT
10' LONG BENT TO FORM LEGS FOR TOP
SEE SHEET NO 1
- Q. 2-Pcs. LEGS $\frac{3}{4}"$ STEEL CONDUIT
5' LONG BENT TO FORM LEGS FOR SEAT
- R. 1-Pc. STEP
4- $\frac{3}{16}" \times 1"$ MACH. BOLTS.
2- $\frac{3}{16}"$ WING NUTS.
8- $\frac{3}{16}" \times \frac{3}{4}"$ CARRIAGE BOLTS.
16- $\frac{3}{16}"$ WASHERS.
30- $2\frac{1}{2}"$ NO 10 F.H. SCREWS.
16- $1\frac{1}{4}"$ NO 10 F.H. SCREWS.

PROJECTION TABLE AND SEAT

BY
ALDEN M. JOHNSON.

2

Projection Table and Seat

By Alden M. Johnson



Above, the drawings and plans for the handy projection table for club use shown at left with the Author and a charming projectionist.

The parts are mostly standard and a welding shop can cut the few non-standard pieces. Perhaps a member of your own club has the facilities for handling this club project.

Mr. Johnson is President of the Channel City CC of Santa Barbara and has here offered an excellent solution to one of the problems of better projection, getting up above the audience, with the added feature of comfort for the projectionist.

The frame was made to fold as we have a storage problem where we meet. If storage is no problem the brace pieces could be welded in place instead of bolted.

The greatest expense was at the machine shop for the gusset pieces and getting the welding done. The steel tube conduit, used for the frame, came from an electric shop. They used a conduit bender on the leg pieces thus saving a little on welding. The plywood, top and seat, and hardwood for hinge and spacer pieces from a cabinet shop. Screws and bolts from the hardware store. A little foam rubber on the seat helps.

If only one projector is used the top could be cut down some but with two projectors and slide trays the 26" x 40" top is just right.

Recovering Your Camera

By Phil Brassine

When your camera becomes old, scuffed and ragged, it may only need a face lifting to bring back its original appeal. The attractiveness of new, brilliant leather on a camera body does much to instill pride of ownership.

Recovering a camera consists of removing the leather, cleaning off the old glue, cutting new facings from patterns or from the camera's original sections, cementing the new leather to the body, and final clean-up.

None of these steps are difficult but do require care to prevent foreign matter getting into the mechanism, and avoid damage to the camera from mishandling.



Stripping the leather from the camera is done with the aid of a scalpel or old retouching knife. The point of the blade is forced between the leather and metal to achieve an opening, followed with a slight twisting motion until the leather can be grasped by the fingers. A steady pull should now loosen the piece, adding a knife stroke to the more tenacious spots. Each segment of the covering will be needed for patterns and should be removed intact, if possible.

The twin lens reflex camera has a shield around the lens components that must be removed. In some cases this may be too difficult for the layman so enlist the help of a camera specialist, explaining your intentions, for you will need him to replace those parts. The model shown was extremely simple to disassemble.

All openings must now be sealed. Scotch tape is applied firmly and with great care. Scraping can proceed quite



rapidly, but a thorough job is indicated to insure the final result.

The cost of a square foot of leather is relatively inexpensive. A thin cut Moroccan leather is only slightly thicker than



the original material, gives excellent service and has a beautiful appearance. Some manufacturers will supply pre-cut pieces for this purpose. "Permaweld" is a good leather glue, made by Caram Manufacturing Company of Los Angeles. Undoubtedly there are other adhesives equally as satisfactory.

Arrange your patterns face down on the back of the leather piece you selected, marking off each section with a colored crayon pencil. Use sharp scissors and cut just inside the lines. Some cuts are more easily made with a knife and



metal edged ruler. A backing board is placed under the leather in such a way that the knife will travel across the grain of the wood. It is best to do the simple pieces first before attempting the more difficult.

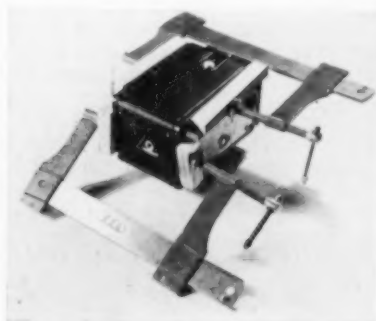
Indentations add strength to that particular part of the camera body. These lines also give it a distinctive quality. To form the leather into these depressions the back should be dampened, allowing a few minutes for the water to penetrate. Then lay the leather in position and with a rounded stick run it back and forth until the leather is stretched and conforms to the groove. Upon drying it will take on a permanent set.

All surfaces must be cleaned of dust and dirt before you begin the next step. Permaweld should be applied in the same way as other rubber based adhesives. A coat is given to both the leather and the foundation and permitted to dry. In this case though, an additional coat is given the leather.

Mounting the sides and back of the camera creates the most trouble, to properly align the sticky-surfaced material. The process is simplified with an underlay of wax paper, using the same technique as when mounting salon prints. Let the leather extend slightly beyond the underlay and place both in position on the camera. After careful checking the extended portion is pressed

firmly onto the metal. Now slowly withdraw the wax paper while pressing the leather in place. An initial rubbing down is done with the finger tips, followed by the heel of the hand. Start from the center and work outwards in all directions.

The back of the reflex camera folds over the sides. At these places the leather covering will have a tendency to



lift up until the adhesive sets, so they should be clamped and left for several hours. Use only minimum pressure in applying the clamps. Some of the glue will have been squeezed out around the edges of the leather and should be removed as soon as possible.

This is the time to touch up scratches on the black metal. Kodacoat or black lacquer and a small artist's brush can be used to good advantage in this respect.



Having reassembled your camera, polish it with a soft dry cloth. Or if you want a more brilliant finish you can use "Shine Magic" manufactured by the Shultz Co. of St. Louis, Mo. Primarily for leather, it will also bring lustre to metal parts.

Have you an interesting technique?
Send it to the Editor.

A Heavy Duty Camera Stand

By Henry E. Britcher

For those who do a considerable amount of indoor photography, an inexpensive heavy duty camera stand which permits working from floor level to considerable heights can be made by any reasonably skilled person.

If all facilities are not available you may get the help of your local garage man at a reasonable cost.

Basically the stand is an assembly of standard electric conduit parts, which can be bought at an electrical supply store, or second hand from an electrical contractor.

MATERIALS

1. 1-1" Crouse Hinds conduit tee
2. 1 pc. 1" conduit 8" long
3. 1 pc. 1-1/16" dia. by 2" long steel bar
4. 1 pc. 3/8" stud 7" long
5. 1 pc. 3" F.W. pipe 1 1/2" long
6. 1 pc. 1/4" plate 3-1/4" dia.
7. 1 pc. rubber mat 3 1/4" dia.
8. 1 hand wheel tapped 3/8".
9. 1 pc. 9/64" wire 2" long
10. 1 pc. 1" conduit 2 1/2" long
11. 1 pc. 1" conduit 7'0" long
12. 1 cast iron oil drum top*
13. 1 pc rubber 1/4"x2 1/2"x1 1/2"
14. 1 1/4"x1 1/2" bolt
15. 1 hand wheel tapped 1/4"
16. 2 1/4" nuts
17. 3 2" rubber furniture casters*
18. 1 tube Permatex gasket cement
19. 1 screw driver with 1/4" shank

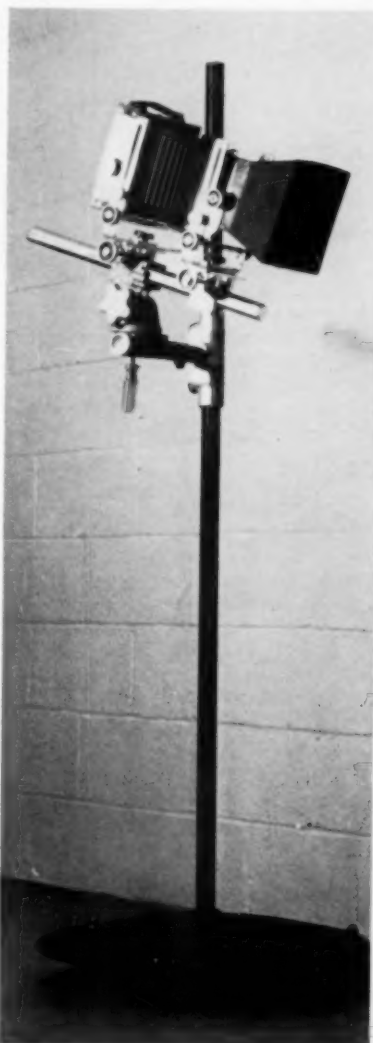
TOOLS

1. 1-5/16" drill
 2. 21/64" drill
 3. 9/64" drill
 4. 1/4" drill
 5. #7 tap drill
 6. 3/8" tap (NC)
 7. 1/4" tap (NC)
 8. 1/4" die (NC)
 9. Hack saw
 10. Grinding wheel
 11. Pipe wrench
 12. Brazing torch
 13. Screw driver
- *Required when cast iron drum top is not available
(omit items 12 and 17)
1. 3 1" F.W. pipe tees
 2. 4 1" F.W. pipe elbows
 3. 4 1" pipe plugs
 4. 4 rubber tired 2" furniture casters
 5. 6 1" x 10" F.W. pipe nipples

OPERATION SEQUENCE

A. Camera Arm.

- a. Drill the threads out of the straight run of the Crouse Hinds



- conduit tee, using 1-5/16" drill.
- b. Drill the 1-1/16"x2" steel bar with 21/64" drill and tap 3/8".
- c. Insert 3/8"x7" stud in (b) and braze plug end.
- d. Insert (c) in 1"x8" conduit at unthreaded end and braze.
- e. Cut 1"x1 1/2" conduit in half lengthwise.
- f. Drill 1/4" hole at center of one half of (e).
- g. Insert 1/4"x1 1/2" bolt in (f) with head in concave side. Be sure bolt turns freely.
- h. Braze (fg) to remaining half of (e), with bolt head between the pieces. Be sure bolt turns freely.



- i. Cement $\frac{3}{8}$ "x1 $\frac{1}{2}$ "x2" gasket material to concave side of (efgh).
- j. Remove cover plate from Crouse Hines tee.
- k. Drill $\frac{1}{4}$ " hole at center of plate (j).
- l. Braze $\frac{1}{4}$ " nut to outside of (j) to match $\frac{1}{4}$ " hole (k).
- m. Assemble (efghi) to (jkl) and add $\frac{1}{4}$ " handwheel. Braze so that wheel cannot turn on bolt.
- n. Reinstall (m) on Crouse Hines tee. Braze one spot at each end so that pull is not dependent on small assembly screws.

B. Stand.*

- a. Drill oil drum cover for three casters and install.
- b. Screw 1"x7'0" conduit in (a).
- c. Slip camera arm assembly over top of (b) and secure by handwheel.

*When cast iron oil drum top is not available the alternate bill of material will permit building an "H" shaped base. In this case the 1" pipe plugs are drilled to receive the casters.

C. Camera Table.

- a. Braze $\frac{1}{4}$ "x3 $\frac{1}{4}$ " disc to 3" F.W. x1 $\frac{1}{2}$ " pipe.
- b. Grind 1" flats on opposite sides of (a).
- c. Drill 3/8" holes through flats on (ab).
- d. Drill and tap $\frac{1}{4}$ " hole 3/8" off center in top of (abc) at 90° to c - e of 3/8" holes.
- e. File 5/64" groove 1" off center on one flat of (abcd).
- f. Cement rubber mat disc to top of (abcde) and clear $\frac{1}{4}$ " tapped hole.
- g. Place (abcdef) on camera arm and mark location for corresponding groove in 3/8" stud end of (A-bed).
- h. Drill two 9/64" holes in groove of camera table 1" apart.
- i. Bend 9/64" wire to form 1" "U".
- j. Insert (i) in holes of table (h) to make key.
- k. Apply 3/8" handwheel.
- l. Saw off screw driver and thread with $\frac{1}{4}$ " die.
- m. Apply $\frac{1}{4}$ " nut to (l). Braze nut fast $\frac{3}{4}$ " from end.
- n. Use (lm) to secure camera to Camera table.

Writers Guide for PSA Journal

(A reprint of these suggestions for authors may be obtained from the editor.)

Text Requirements

The subject matter of the article should come within the scope of as many Divisions as possible. Perhaps the title may tie them together. For example: "Making Titles for Movies and Slides."

Make your article inspiring and beneficial by including some original thoughts, illuminating explanations and personal experiences, whether your own or others. If you can show proof by describing your own success or that of others, your ideas may be more widely adopted.

The Journal will not publish articles or statements which may arouse personal resentment or inter-divisional disputes, or reflect unfavorably on the character or activities of any individual or organization.

Choose a subject related to photography in which you have acquired knowledge through experience. Avoid subjects which are beyond the scope of your own experience, although they have great personal interest. Avoid plagiarizing; when you report another's work or idea, give him full credit for it, and if from his writings, name the source or provide the information in a footnote.

Success in writing stems from familiarity with your subject, expressing your ideas simply but completely, transmitting your enthusiasm to your readers, and creating in them the desire to try for themselves. Your readers are conversant with most phases of photography. Explain your ideas on paper as you would in speaking to a friend in plain language. Organize what you are going to say before you start to write, as you would for a club or convention talk.

Let several friends read your article. Ignore their kind remarks. Listen to the comments that reveal whether they are getting your message or not. Act on this.

Mechanical Requirements

Signed feature articles are the most important part of the Journal. The following guide has been prepared to insure better articles in easy-to-edit form.

The articles must be typed, double-spaced, preferably on regular typewriter paper 8 $\frac{1}{2}$ x 11". It will help you to estimate space if you type a line averaging 62 characters. Then a line of your typing will about equal a Journal line of type.

Include at least one good illustration

for each 1,000 words. Write caption if needed and attach it to the print. There are very few subjects which cannot be illustrated. In the case of mechanical projects, neat line drawings are suitable. It is better to submit more pictures than needed so the editor has a choice of picking those which will reproduce best. Prints need not be glossy but should be on an untextured white paper. Color illustrations cannot be used because of cost.

Choose a short, snappy title. Use a subtitle if necessary. If it helps you to organize your presentation you may insert short sub-heads at occasional paragraph breaks. Type them centered without underline.

Include a 50 to 100 word autobiography and A RECENT PICTURE OF YOURSELF.

Pack prints well before mailing. Use photomailers or double corrugated boards.

Cover Designs

The cover designs should be uniquely suitable for the PSA Journal; the motif should be photographic. Please submit ideas to the editor.

Scope of Journal News Reports

These definitions are written to guide Journal Editors and reporters in preparing news reports.

PSA News

News of Society events such as annual conventions, regionals, town meeting, exhibitions, open competitions, services, and other activities in which all members are invited to participate. Announcement of a new Division activity will be included.

Exclude: News of interest to a single division.

Zone News

News of national interest about distinguished activities of PSA individuals and PSA groups.

Exclude: Names of non-PSA members, individual club elections, local programs, or activities.

International News

News of distinguished foreign members, PSA sponsored activities abroad, international exchange exhibits, activities of foreign PSA-affiliated societies, news of use to PSA travelers abroad.

Division News

News of events of interest to only one division, division sponsored activities, social and photo gatherings of division or local units, personal news, gossip, and chit chat about members' doings should be included in the Division Bulletins.

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

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Cinema Clinic

Conducted by George W. Cushman, APSA

Reading Meters

Many photographers follow an exposure meter religiously, reading it carefully, and setting the lens diaphragm accordingly. When their roll of film is projected, they cannot understand why the density sometimes differs between shots.

The answer is simple, but the remedy is not. The answer is that the light which affects a meter does not affect the film's emulsion in the same way. To offer an extreme example, a bright red light would send the needle way up on the meter, yet this red light would not register on an orthochromatic emulsion.

This effect is found near sunset. The meter will read, yes, but the light it reads is not as effective on the emulsion as the light at high noon.

Those who doubt this have but to remember that a given emulsion rates about one stop faster outdoors, when the light is about 5900° Kelvin than when this same film is used under light that is from 3200° to 3400° Kelvin. Obviously, if the exposure meter was sensitive in the same way to the "photographic" light as the film is, there would be no change in what we call the "speed rating" of the film.

Therefore, although the meter may call for f5.6 on a scene, it may be underexposed due to the color temperature of the light which the meter does not distinguish.

Technically speaking, each film emulsion has an ASA rating for each degree of color temperature, and as the color temperature drops, so does the effective speed of the film. An ASA rating of a film "outdoors", for example, might be 50, which would be at high noon, from 12 to 1, when the color temperature of the light at that time might be 5900° Kelvin. By 3 p.m. perhaps the color temperature has dropped to 5600°, which means the true speed rating of the film is no longer ASA 50 but perhaps now only ASA 48. Obviously a slight increase in exposure would technically be required.

By 5 p.m. the color temperature might be down around 4000°, definitely an appreciable amount. Perhaps at this light the speed of the emulsion might be only ASA 40 or less, requiring a third to a half stop more exposure, yet an increase not shown at all by the meter.

How can this situation be remedied? Only by figuring out the true ASA speed of a film at different light temperatures, then reading the meter accordingly. But

how can the photographer tell the true color temperature? By obtaining a color temperature meter and using it correctly. Should color temperature filters be used to correct the existing light conditions to the color sensitivity of the color film being used? Definitely, if a true rendering of the color is desired.

Another problem with exposure meters is that they often do not measure the light correctly on such scenes as a beach scene or a woodland scene. Why is this?

A meter is made to measure the total reflective power of the light that comes towards it. The meter manufacturer realizes that the average scene to be photographed includes a certain portion of shadow area. Thus, in calibrating the meter, he sets it so that the reading for this average scene will result in a proper exposure for the film.

But a beach scene, a snow scene, or a woodland scene is not what the meter manufacturer refers to as *average*. The usual beach scene or snow scene has no shadow area, therefore the meter reads too high. A woodland scene may have much too much shade or shadow, therefore the reading will be too low.

The answer, obviously, is to correct for these unusual scenes by changing the lens stop accordingly. But how much change should be made? That is, indeed, the \$64,000 question, and since every scene is different there can never be any cut and dried rule that will always work correctly.

One solution that is often recommended is to use a grey card, placing it in the same light as the subject and taking a reading from it. The back of the hand is also recommended as a good substitute. Both the grey card and the coloration of the hand approach the *average* reflective power of the average scene. Experience with both methods should be tried and used if found to give the desired results.

A third condition exists when a scene is strongly side-lighted. For example, you are shooting a person at right angles to the sun. His back, we'll say, is to the sun, and his face is therefore shaded. Your meter, again, gives an average, overall reading. If you follow the meter, the person's back will have almost too much exposure while his face, being shaded, won't have enough.

Here again, the meter won't think. It won't decide which part of the scene you wish to have properly exposed. In this instance you must make the choice. If you want the person's back to be properly exposed, a little less exposure than called for by the meter would be better, but chances are you wish a good exposure of the face, in which case you must give slightly more exposure.

How much more? There, again, is the tricky question. You could walk close to the shaded face and take a second reading, which might indicate an additional half stop is necessary, but if the subject is a wild animal behind an enclosure, you wouldn't fare as well.

The ultimate answer to all these questions is to use the meter only as a guide, interpreting what it says only as a starting point for careful mental calculations on your part. Most photographers, especially the lazy ones, want a meter that thinks for them. So far, unfortunately, no manufacturer has invented one.

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CHAPTERS

The Chapters Committee has been circulating the DRs with the simple procedure for starting a Chapter. There is no reason why such initiative should be confined to DRs! Any PSA member (individuals only) may start the ball rolling for a Chapter in his area.

A PSA Chapter is composed of individual PSA members residing in a small area. For convenience this has been labeled a "trading area." If a Chapter was to be organized in Philadelphia, taking our Headquarters city as an example, it would include members in Philadelphia city and suburbs and also Camden and its suburbs across the river in New Jersey.

The purpose of a Chapter is two-fold. It provides a way for PSAers to get together informally, in a group that speaks "one language" where PSA activities, news and gossip can be discussed, where Chapter members may enjoy special programs and demonstrations by the members, where news of new and old services and special activities can be carried back to the members' own clubs. It also provides a focus for bringing special activities to the community. Chapters have served as local sponsors for NLP speakers, arranged and managed Field Days, sponsored Tops showings, run salons, conducted photography short courses for the public and so on.

A Chapter is not a club, though it does perform many of the functions of a club. It is not a council, but in many places functions as an adjunct to the local council, strengthening and broadening the base of council operations which concern public presentations.

It provides PSA members with a feeling of unity in the community that transcends their club affiliation, which in many cases is limited to a small neighborhood, or to an institution or industrial organization. It does not, and never should, compete with local clubs or the local council where one exists. To the contrary it is a part social, part service organization under the PSA banner.

Starting a Chapter is simplicity itself. Call a meeting of a small group of PSAers whom you know, anywhere from five to fifteen of them. Select or elect a temporary Chairman and Secretary of the organizing committee. Determine the practical boundaries of the "trading area." Set a time and place for a meeting of all PSA members who might want to affiliate with your Chapter. Be sure to allow enough time for them all to be notified by mail.

Then advise the Secretary of the PSA Chapters Committee of the date, time and place of the meeting and the limits of your trading area. He will notify all PSA members for you. He will also send your temporary Secretary a copy of the model "Articles of Association" which may be adopted as is or modified within certain limits.

At the first general meeting adopt the Articles of Association and By-Laws, select a nominating committee to name permanent officers to be elected at that or the next meeting and obtain authority from those present (by vote) to petition the Society

for a Chapter Charter. When permanent officers have been elected the organizing committee should be dissolved.

For further information write the Secretary of the PSA Chapters Committee, John Sherman, APSA, Box 3623, Loring Station, Minneapolis 3, Minn.

Techniques Division Exhibit

With the slightly altered aims and objectives of the Techniques Division, the 1957 TD exhibit at the St. Louis convention will also present a new point of view. The entries this year will be photo-essays showing photographic methods and techniques as applied to science, engineering, industry and any other field not currently covered by the other six PSA divisions.

In contrast to the practice of previous years the exhibit will not consist of single outstanding prints illustrating a phase of science, but each entry will be a series of photographs and the diagrams and descriptive matter necessary to explain a method or technique and its advantage over other techniques.

As in the past, the prints should be submitted unmounted. There will be no entry fee, and the contributors need not be members of the PSA.

Further information and entry blanks may be obtained from the chairman of the Techniques Division exhibition committee, Arthur W. Hansen, Box 82, Parlin, N.J.

CD Portrait Competition

In order to stimulate interest and activity in an important but somewhat neglected field of photography, a new program of individual competition has been approved for the Color Division.

There are two classes: formal (studio type) and informal (all others in which a person or people are the dominant part of the picture). Each entrant may submit up to 4 slides 2 x 2 or 2 1/2 x 2 1/2; all slides from one entrant must be the same size.



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MEXICO—BARRANCA DEL COBRE, etc. . . . "Mexico's rival to the Grand Canyon". Scenic home of the Tarahumara Indians. Oct. 20-Nov. 2, 1957. Cost \$350.

MEXICO—Alamos, Sonora and back country. A 6-day tour to Colonial Mexico. Nov. 18, 1957-Jan. 8, 1958. From \$6 per day.

A program to fit any vacation schedule; short periods, too.

For reservations and information about other trips of our year round activities, write

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Box 45 Berkeley, Calif.

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn. by the 20th of the month and will normally appear in the next following issue. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind.

WANTED—Missing issues British Journal of Photography to complete volumes for R.I.T. Library. Need 1938, Vol. LXXXV Nov. 11; 1939, Vol. LXXXVI July 28; 1941, Vol. LXXXVIII #4210, #4219, #4239; 1943, Vol. XC #4317; 1944, Vol. XCI #4367, #4417; 1946, Vol. XCII #4513; 1948, Vol. XCV #4617, #4618, #4619, #4622; 1949, Vol. XCVI #4660. Write, stating prices wanted, C. B. Neblette, 65 Plymouth Ave., S., Rochester 8, N. Y. 216

SALE—Thriflite II-F, AC and battery pack \$35; Weston Master II meter \$10; Heathkit VTVM, assembled \$15; pair Bala 800' rewinds \$2. Jane Campbell, Coal City, Ill. 216

SALE—Crown Graphic 23, Ekta 1:4.5, Kalart RF, holders, filters, perfect cond. Also Linhof attache case and sports bag both for Linhof 23, new, not used. Sacrifice. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla. 216

SALE—Kodak Reocomar 33, 2 1/4 x 3 1/4 Mico Springback, 130mm f:4.5 lens, Compur 1-1/200, T&B, Leather case. \$30. Burton Knout, 3909 Amick, Des Moines, Iowa. 216

WANTED—Tilting lens mount for Kodak Precision A enlarger. Also a Kodak portable 35mm enlarger (head ass'y or complete). State price or let's trade. Thomas E. Liddle, 1900 NE 27th St., Ft. Lauderdale, Fla. 216

LEICA—Bodies: Model IIIc, IIIH (with self-timer). Lenses: Elmar 35mm f:3.5; Summaron 35mm f:3.5; Summarit 50mm f:2; Summarit 50mm f:1.5; Elmar 90mm f:4. Accessories: 2 eveready cases, Leica flash, 2 Inarct finders, 1 special 50mm right angle finder. All items top condition. Want Leica Focalside, will consider trades. For prices, serial numbers, write Emil J. Raimond, 1624 N. Newland Ave., Chicago 35, Ill. 216

STEREOS—10 Lincoln views by Brady in Realist size; Portrait of Lincoln, Mrs Lincoln, Tad; Ford's Theatre, Lincoln at Antietam. \$2.95 a set from Fred Lightfoot, 195-17 100th Ave., Hollis 23, N.Y. 216

SALE—B&H 8mm turret 134K with factory installed rewind and frame counter. Complete with w.a. to 2" lenses, B&H foc. alignment gauge, B&H titler and other acc. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 216

WANTED—Kodak 4x5 Master View with or without lens, near new cond. Apochromatic or process lens in shutter, 6 to 10 inch F.L. suitable for mounting on Linhof or 4x5 view. Will pay cash. David Rosenbloom, M.D., 6010 Wilshire Blvd., Los Angeles 36, Calif. 216

TRADE—Professional model tape recorder, present cost \$485, for spring-driven camera (35mm) such as Robot. Must be MX synch. Will ship FOB. V. Barker, Woodside Drive, Freeport, Ill. 216

SALE—3 1/4 x 4 1/4 Auto Graflex with 8 1/4" f:5.5 lens, rising front, extension bellows, RB, FPA, holders. \$50. Rolleiflex f:3.5, case, no synch, exc. cond. \$90. H. A. Ausin, 69 Knoll St., Roslindale (Boston) Mass. Tel. FA 5-9574. 216

SALE—Apeco Systematic Auto-Stat machine, complete photostat unit, new condition. \$200 plus shipping. Write for details. Charles C. Vandervort, Laceyville, Pa. 216

WANTED—Grosshild Technik (English edition) Vol. 1, 1955 and Vols. 1, 2, 3, 1956. Will pay 60¢ each plus postage if in good cond. F. L. Johnstone, Rt. 99, Portland, Me. 216

WANTED—Contameter for use with Super Ikonta B; also f 4.5/135mm Hektor, screw mounting for Leica. Please quote prices. Must be willing to ship for examination. F. E. Westlake, APSA, M. Pk., 1326 47th Ave., North, St. Petersburg 4, Florida. 216

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

YOLO COUNTY (M,T) M Closes July 23; T Aug. 1. Exhibited Aug. 13-18 at Fair and Aug. 23 to Sept. 8 at Crocker Art Gallery, Sacramento. Data: J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.

ILL. STATE FAIR (M) Closes July 24. Exhibited Aug. 9-15. Data: Miss Evelyn M. Robbins, 2417 S. 11th St., Springfield, Illinois.

SACRAMENTO (M,T) M closes July 26; T on Aug. 5. Exhibited Aug. 28 to Sept. 8 at State Fair. Data: North American Photographic Exhibit, P.O. Box 2036, Sacramento, Calif.

DETROIT (M) Closes July 30. Exhibited Aug. 11-24. Data: G. R. Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

ANTWERP (M,C) Closes July 31. Exhibited Sept. 21 to Oct. 7. Data: L. Verheke, 435 Lakhora Ave., Durne—Antwerp, Belgium.

ROSARIO (M) Closes Aug. 1. Exhibited Oct. 5-20. Data: Julio Vaccarezza, Pasaje Luzaroga 749, Rosario, Argentina.

VANCOUVER (M,T) Closes Aug. 2. Fee \$1.50. Exhibited Aug. 21 to Sept. 2 at Fair. Data: Salon Sec'y, Pacific Nat'l. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

WITWATERSRAND (M,T) M closes Aug. 7; T Aug. 14. Exhibited during Sep. Data: Miss Sheba Fisher, Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, So. Africa.

ROYAL (M,C,L,T,SS) Closes Aug. 9. Fee \$1.00 plus return postage. Exhibited Sep. 20 to Oct. 26 and in Worcester in Dec. Data: L. E. Hallett, Royal Photographic Society of Great Britain, 16 Princes Gate, London SW7, England.

PENANG (M) Closes Aug. 10. Exhibited Sept. 8-15. Data: The Penang Pictorialists, 31A Brick Kiln Road, P.O. Box 268, Penang, Malaya.

WISCONSIN STATE FAIR (M,T) Closes Aug. 12. Exhibited Aug. 17-25 at park in W. Allis. Data: Wisconsin State Fair, State Fair Park, W. Allis, Wis.

VICTORIAN (M,T) Closes Aug. 14. Exhibited Oct. 16 to Nov. 3 in Nat'l. Gallery of Victoria in Melbourne and in two other cities to Nov. 21. Data: Victorian Salon of Photography, c/o Royal Melbourne Technical College, 124 Latrobe St., Melbourne, Australia.

L. A. COUNTY FAIR (M,T,S, Nature T) M Closes Aug. 17; others Aug. 24. Exhibited Sept. 13-29 in Fine Arts Bldg. Data: Robt. E. Joines, 254 N. Palm Ave., Upland, Calif.

HELSINKI (M) Closes Aug. 19. Exhibited Sept. 27 to Oct. 8 at Exhibition Hall, Stockmann. Data: F. V. Rockman, Mecheling, 22 A 23, Helsingfors, Finland.

NANAIMO (M) Closes Aug. 23. Exhibited Aug. 24, 25; Sep. 8-14. Data: Stanley C. Dakin, Vancouver Island Exhibition, 58 Pine St., Nanaimo, B.C., Canada.

AMSTERDAM (M,T) Closes Aug. 26. Exhibited Oct. 5-20. Data: Focus Ltd., Haarlem, Netherlands.

POTALUP (M) Closes Aug. 31. Exhibited Sept. 14-22 at Western Washington Fair. Data: Geo. L. Kinkade, 103 L St., S.E. Auburn, Washington.

ZARAGOZA (M) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de Saa 7, Zaragoza, Spain.

BUDAPEST (M,C,T) Closes Sep. 1. Exhibited Oct. 12 to Nov. 5. Data: Magyar Fotoművészeti Szövetség, Postafőkö 166, Budapest 4, Hungary.

PSA (M,S,C,T, Nature T,SS) Prints close Sept. 10; slides Sept. 3. Print fee \$2.00. Exhibited Oct. 2-5 at convention in Jefferson Hotel, St. Louis. Data: Mrs. Ray C. Palmer, 122 Drake Ave., Webster Groves 19, Mo.

CHILE (M,T) M Closes Sep. 6; T Sep. 9. Exhibited Oct. 1-20. Data: Photo Cine Club de Chile, Huertafano 1223, Oficina 14, Santiago, Chile.

Ghent (M) Closes Sep. 8. Exhibited Oct. 27 to Nov. 11. Data: Julien Tack, Neuwand 37, Ghent, Belgium.

YAKIMA (M) Closes Sep. 10. Fee \$2.00. Exhibited Sep. 25-29 at Cen. Wash. Fair. Data: Yakima Camera Club, P.O. Box 2013, Yakima, Washington.

CAVOILCADE (M,T) Closes Sep. 13. Exhibited Oct. 1-25 in gallery at Gates Library. Data: Thomas H. Power, 5045 Proctor St., Port Arthur, Texas.

FRESNO (M,T) Closes Sept. 14. Exhibited Oct. 4-13 at Fair. Data: M. G. Smith, 945 San Pablo, Fresno, Calif.

CHICAGO (M) Closes Sept. 14. Fee \$2.00. Exhibited Oct. 6 to Nov. 3 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

ORIENTE (M,T) Closes Sept. 16. Exhibited Sept. 30 to Oct. 25 at university. Data: Dr. Pedro Y. Grinan, Apartado 273, Santiago de Cuba, Oriente, Cuba.

ARGENTINA (M) Closes Sept. 20. Exhibited Nov. 4-16 at Whitcomb Gallery. Data: Foto Club Argentina, Paredes 431, Buenos Aires, Argentina.

NITEROI (M,C,T) Closes Sep. 22. No fee. Exhibited Oct. 20 to 31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Est. do Rio, Brazil.

MEMPHIS (M,T) Closes Sep. 24. M fee \$2.00. Exhibited Oct. 13-27 at art gallery. Data: Brooks Art Gallery, Overton Park, Memphis 12, Tenn.

BAHIA BLANCA (M) Closes Sep. 30. No fee. Exhibited during November. Data: Foto Cine Club Bahia Blanca, O'Higgins 69, Casilla Correo 140, Bahia Blanca, Argentina.

HONG KONG (M,T) Closes Oct. 4. Exhibited Dec. 9-14. Data: Mr. Li Fook Hing, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

BIELLA (M,T) Closes Oct. 6. Exhibited Oct. 27 to Nov. 10 at Galleria d'Arte. Data: Cineclub Biella, Sezione Fotografica, Via Vescovato 3, Biella, Italy.

MEXICO (M) Closes Oct. 8. Fee \$2.00. Exhibited Nov. 7-28. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D.F., Mexico.

ARIZONA (M,T) Closes Oct. 9. M fee \$1.50. Exhibited Nov. 2-11 at Fair. Data: Photography Dept., Arizona State Fair, 1826 W. McDowell Rd., Phoenix, Arizona.

BRISBANE (M,T) Closes Oct. 18. Exhibited Nov. 25-30. Data: T. A. Scruse, 64 Arinya Road, Ashgrove, Brisbane, Australia.

ORLANDO (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Heim, P.O. Box 7095, Orlando, Fla.

MOCAMBIQUE (M) Closes Oct. 31. Exhibited Dec. 1 to Feb. 23 in four cities. Data: Salao Internacional de Fotografia de Mocambique, caixas postais 861E327, Lourenco Marques, Portugal.

CUBA (M,T) Closes Nov. 15. M fee \$2.00. Exhibited Dec. 2-31 at club. Data: Club Fotografico de Cuba, O'Reilly No. 366, altos por Compostela, Havana, Cuba.

DES MOINES (M) Closes Nov. 23. Fee \$2.00. Exhibited Dec. 18 to Jan. 12 at Edmondson Art Center. Data: E. G. Flatley, YMCA at 4th and Keno Sts., Des Moines, Iowa.

Other Salons

FRANKFURT (M) Closes July 1. No fee. Exhibited Aug. 31 to Sep. 8. Data: Carl Seitz, 7 Lorelystrasse, Frankfurt a. Main, Hochst, W. Germany.

SALTA (M) Closes July 15. No fee. Exhibited during Sep. Data: Foto Club de Salta, Dr. M. A. Castro 213, Argentina.

AMPAIRO (M) Closes July 31. Exhibited Sep. 7-22. Data: Cine Foto Clube de Amparo, Caixa 18, Amparo Est. S. Paulo, Brazil.

MOENCHENGLADBACH (M,C,T) Closes Aug. 1. No fee. Exhibited Sep. 7-15. Data: Mr. Gunter Felzer, 21 Arminiusstrasse, Moenchengladbach, Germany.

AUSTRALIAN PORTFOLIO (M,T) Closes Aug. 1. Exhibited Sep. 9-14. Data: George Windle, Belair, So. Australia.

LONDON (M) Closes Aug. 7. Exhibited Sep. 7 to Oct. 5 at Galleries of Royal Society of Painters in Water Colours. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

TRENTO (M) Closes Aug. 20. Exhibited Sept. 29 to Oct. 13. Data: Societa Alpinisti Tridentina, Casella Postale 205, Trento, Italy.

BUCHAREST (M,C) Closes Sep. 5. Exhibited during October. Data: Mr. Gougen Jarovica, Casuta postala 214, Bucharest, Rumania.

CHERBOURG (M) Closes Dec. 1. Exhibited Jan. 11-19. Data: Mr. Henri Erbe, 10 rue du Commerce, Cherbourg (Manche), France.

WARRNAMBOOL (M) Closes Dec. 2. Fee \$1.00 and return postage. Exhibited Jan. 14-25. Data: J. A. Welch, 74 Liebig St., Warrnambool, Victoria, Australia.

Color

DETROIT, Aug. 11-24, deadline July 30. Forms: Gilbert R. Lehmbeck, 19310 Eastwood Drive, Harper Woods, Michigan.

YOLO COUNTY, Aug. 15-26, deadline Aug. 1. Forms: J. Sheldon Lowery, Route 1, Box 135, Davis, California.

VANCOUVER, Aug. 21-Sept. 2, deadline Aug. 2. Forms: Norman C. M. Collingwood, Pacific National Exhibition, Exhibition Park, Vancouver 6, B. C., Canada.

EVERGREEN, Aug. 22-Sept. 5, deadline Aug. 3. Forms: George T. Wicklund, Box 5142, Ballard P. O., Seattle 7, Washington.

MERCED, Aug. 21-Sept. 8, deadline Aug. 7. Forms: George W. Robinson, Box 10, Merced, California.

NORTH AMERICAN, Aug. 28-Sept. 8, deadline Aug. 8. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, California.

WISCONSIN STATE FAIR, Aug. 17-25, deadline Aug. 12. Forms: James A. Schwalbach, University of Wisconsin, Dept. of Agriculture, Madison 6, Wis.

SALT LAKE, Sept. 11-18, deadline Aug. 17. Forms: R. B. Farnes, 1519 Logan Ave., Salt Lake City 5, Utah.

LOS ANGELES COUNTY FAIR, Sept. 13-29, deadline Aug. 24. Forms: Robert E. Joines, 254 N. Palm Ave., Upland, California.

P. S. A., Oct. 2-5, deadline Sept. 3. Forms: Mrs. Ray Palmer, Route 1, Box 3824, Manchester, Missouri.

PITTSBURGH ALL COLOR, Sept. 14-28, deadline Sept. 3. Forms: Tracy C. Wetherby, APSA, 116 Avenue L, Pittsburgh 21, Pa.

COLOR PHOTOGRAPHIC ASSOCIATION OF CANADA, Sept. 21-27, deadline Sept. 6. Forms: Norman W. Devitt, 33 Edgehill Road, Toronto, Canada.

SANTIAGO, Oct. 1-20, deadline Sept. 9. Forms: Luis Lopez Williams, Huertafano 1223, Of. 14, Santiago, Chile.

STOCKTON-ON-TEES, Oct. 5-21, deadline Sept. 12. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

CAVOILCADE, Oct. 10-24, deadline Sept. 13. Forms: Thomas H. Power, 5045 Proctor St., Port Arthur, Texas.

FRESNO, Oct. 4-13, deadline Sept. 14. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, California.

LUXEMBOURG, Oct. 8-21, deadline Sept. 16. Forms: Rene Jentgen, 50 Rue Felix de Blochausen, Luxembourg, Grand-Duché.

SANTIAGO DE CUBA, Sept. 30-Oct. 25, deadline Sept. 16. Forms: Dr. Pedro Y. Grinan, Apartado 273, Santiago De Cuba, Oriente, Cuba.

MAGIC EMPIRE, Oct. 14-26, deadline Sept. 20. Forms: Frances R. Elaperman, 706 S. Cheyenne, Tulsa, Oklahoma.

PHOTOGRAPHIC SOCIETY OF NEW YORK, Oct. 7-11, deadline Sept. 21. Forms: Chuck N. Fong, 44 Mulberry St., New York 13, N. Y.

MEMPHIS, Oct. 13-27, deadline Sept. 24. Forms: Dr. Carol C. Turner, FPSA, Raleigh-LaGrange Road, Memphis, Tennessee.

BIELLA, Oct. 27-Nov. 4, deadline Oct. 6. Forms: Cineclub Biella, Via Vescovato 3, Biella, Italy.

CHICAGO, Oct. 26-Nov. 3, deadline Oct. 7. Forms: George M. Wood, 31 Ash Street, Carpenterville, Illinois.

ARIZONA, Nov. 2-11, deadline Oct. 9. Forms: Photo Dept., Arizona State Fair, 1826 W. McDowell Road, Phoenix, Arizona.

SHOREWOOD, Nov. 15-30, deadline Oct. 19. Forms: John S. Hall, 1936 North 72nd St., Wauwatosa 13, Wisconsin.

MEXICO, Nov. 7-28, deadline Oct. 19. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

P. P. A., Nov. 22, deadline Nov. 6. Forms: Mrs. Min Supir, 1240 Woodcrest Ave., Bronx 52, New York.

WESTCHESTER, Nov. 30-Dec. 28, deadline Nov. 25. Forms: Ludwig Kramer, APSA, Cottage School, Pleasantville, New York.

Stereo

DETROIT closes July 30, 4 slides \$1. Forms: Gilbert R. Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

ROYAL closes August 9, 6 Slides \$1 plus postage. The Royal Photographic Society, 16 Princes Gate, Kensington, London S.W.7, England.

PSA closes Sept. 3, 4 slides \$1. Forms: Mrs. Ray Palmer, Weidman Road, Rt. 1, Box 382A, Manchester, Mo.

9th PITTSBURGH closes Sept. 3, 4 slides \$1. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa. CPAC (Toronto), September 6, 1957 closing. 4 slides \$1. Forms: Norman W. Devitt, 33 Edgehill Road, Toronto 18, Canada.

STOCKTON-ON-TEES, September 12, 1957 closing. 4 slides \$1. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

MEXICO, October 19, 1957 closing. 4 slides \$1. Forms: Club Fotográfico de Mexico, San Juan Letran 80, Mexico, D. F.

SHOREWOOD, closes Oct. 19, 4 slides \$1. Forms: John S. Hall, 1936 N. 72nd Street, Wauwatosa 13, Wisconsin.

LIGHTHOUSE closes Nov. 16, 4 slides \$1. Forms: Fred T. Wiggins, Jr., 438 Meacham Avenue, Park Ridge, Illinois.

Nature

DETROIT, Aug. 11-24, deadline July 30. Forms: G. R. Lehmbeck, 19310 Eastwood Dr., Harper Woods 36, Mich.

EVERGREEN, Aug. 22-Sept. 6, deadline Aug. 5. Forms: George Wicklund, PO Box 5142, Seattle 7, Wash.

MERCED, Aug. 21-Sept. 8, deadline Aug. 7. Forms: G. W. Robinson, PO Box 10, Merced, Calif.

POMONA, Sep. 13-29, deadline Aug. 24. Forms: R. E. Joiner, 254 N. Palm Ave., Upland, Calif.

PSA, Oct. 2-5, deadlines Sep. 3 (slides) Sep. 10 (prints). Forms: Mrs. Ray Palmer, Weidman Rd., Rt. 1, Box 382A, Manchester, Mo.

CPAC, Sep. 20-27, deadline Sep. 6. Forms: N. E. Devitt, 33 Edgehill Dr., Toronto 18, Ont. Canada.

PSA Competitions

P-J CONTEST #3: Sequence series of three (3) b&w pictures 5x7 to 8x10, with captions. Fee \$1 except to P-J members. Include return postage. Deadline July 20, 1957. Send entries to Don Mohler, 25291 Richards Ave., Euclid 23, Ohio.

P-J CONTEST #4: Sequence of 3 to 6 color slides on travel plus captions. Deadline Sept. 20. Chmn.: Leslie H. Butts, Oklahoma City, Okla.

P-J CONTEST #5: Two-page spread, 8 1/2 x 11, face to face, black and white plus captions pasted in or drawn to resemble Life or Look Magazine spread. Details and chairman to be announced. Deadline Nov. 20, 1957.

NATURE PRINT COMPETITION FOR INDIVIDUALS -4 prints, 5x7 to 16x20, mounted or unmounted. Any nature subject except previously accepted prints in previous competitions or International Nature shows. Send prints to Gil Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich. Closes Oct. 15, 1957.

Contests

11TH ANNUAL BROOKFIELD ZOO CONTEST-For prints and slides of scenes taken in zoos anywhere. Prizes doubled if taken at Brookfield Zoo. Prints 8x10 or larger on 16x20 mounts, overseas prints unmounted. Slides from 3x2 to 3 1/4 x 4 1/4. Entry forms from Chicago Zoological Park, Brookfield, Illinois. Prizes in each class: 1st-\$50; 2nd-\$25; 3rd-\$10; 20 H.M.-\$5 each. Closing date Sept. 15, 1957. Exhibit at Zoo during October.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Canadiana

from p. 11



dawn to dusk and night. Did this in a most stimulating and colorful manner.

Convention blowoff got under way 4 p.m. Sunday afternoon when 175 attended the outing and picnic supper at Butchart's sunken flower gardens . . . an event arranged by members of the Victoria Motion Picture Society . . . Models in national costumes of several countries were on hand to add appropriate human interest to the magnificence of flowers, resulting in the biggest clicking session of the Convention. This one really clicked.

Only one panic situation was reported. Arriving at the Empress prior to the Convention, Boris Dobro discovered he had someone else's travelling bag. His own, with its precious lecture slides, was nowhere to be found. Avid sleuthing soon uncovered a suitcase of mistaken identity, and the necessary exchange accomplished. By the active way in which Boris was demonstrating the way to shoot Scottish Highlanders and Chinese costumed orientals in the Butchart flower bowl, he had fully recovered his equilibrium.

Not all conventioners made their exodus on the closing Sunday. Those remaining Monday enjoyed the fun of the Victoria Day parade, a full hour of it, varied and colorful. As witness, numbers of PSA's shooting from the Empress windows.

In a pre-Convention luncheon address to 250 Rotarians, your Canadian zone editor explained that five years of patient, energetic planning by Victoria's Jim McVie had gone into organization of the regional. We voiced that Jim had made the most conspicuous contribution to the fortunes and progress of the camera hobby of any amateur photographer west of Winnipeg.

This comment drew a surge of well deserved spontaneous applause, amply confirmed by the stimulating success and smooth operation of the Convention.

For this, Jim McVie may well take a deep sustained bow to plaudits, North America wide.

"Sur"

from p. 12

el Club Fotográfico de México, en donde conocí a varios de sus socios y le fueron dadas indicaciones sobre la duplicación de transparencias por este Editor. Eugenia Buxton, FPSA, Editora de Viajes de este Journal, también conocí a prominentes miembros del CFM, en una cena servida en su honor en el Club. J. L. Zakany es el 1er Mexicano y 2º Latino Americano reconocido por la Sección de Color de la PSA, como exhibidor internacional TRES ESTRELLAS, en transparencias, precedido en la America Latina, por Angel de Moya, FPSA, Hon. PSA, de Cuba.

Jamaica

from p. 32

pound sterling, exchange value, one pound equals \$2.80 U.S. currency. Most store goods in the larger centres are priced both in pounds and dollars. There's no language problem. Everybody speaks English.

Photographic Supplies and Service

Film, both black and white, and color, can be obtained in all towns and most villages. Imported German cameras and photo accessories can be purchased in Jamaica for export, at prices about 30 per cent lower than in the U.S.

24-hour black and white print service is available at Stanley Motta's, 109 Harbour St., Kingston. If you find yourself too busily occupied to take many pictures yourself, 35mm. color slides of Jamaican scenes and people can be purchased at Amador Packer's, 118 Harbour St., and some other photo stores.

Shooting color film yourself, it's good policy to mail each film home for processing as soon as possible after the reel has been exposed. This is better than accumulating exposed film and bringing it back with you. High relative humidity deteriorates the color quality of film more rapidly after exposure than before. Be careful to keep your loaded camera away from sun heat while traveling, or on the beach.

International Exhibits

PSA International Exchange Exhibits now has available for Central Zone use, a new set of 40 prints from Denmark with written comments on each print by Robert Nyquist. These comments will form a basis for club discussion, and will supplement the prints as program material. The prints are well done and embody some of the photographic processes that we all plan on trying sometime, but seldom do.

As is usual with most foreign prints, they are of smaller size than our exhibition prints, but they are nearly all mounted on 16 x 20 mounts for easier showing. Their paper stock is different from ours, but they use less of the glossy type stock than do most of the European countries. Your club should find these prints interesting and some of them certainly will be thought provoking. They should inspire you to get busy and experiment a little, if only to find out how it is done and if you can achieve the same or a better result.

—Mary K. Wing

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 3956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, FPSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
Travel—Tom Firth, APSA, Tropp, Md.
Travel Aides—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.
International Exchange Exhibits—East: Fred Reuter, 18 Seymour Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264 —5th Ave., San Diego 1, Cal.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2003 Walnut St., Phila. 3, Pa.)
Editors:
PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.
Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfro, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.
P-J Bulletin—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.
Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.
Stereogram—Anthony Brucoleri, 87 Quinn Rd., Rochester 23, N. Y.
PS&T—Ira B. Current, APSA, 26 Woodland Ave., Binghamton, N. Y.
Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are Division membership dues are \$1 per year.) normally available only to members of Divisions.

Color Division

All

CD Membership Slide—Dr. C. W. Bredel, 2504 Velde, Bremerton, Wash.
Hospital Project—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.
Slide Circuits—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 1).
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Bredel, 2504 Velde, Bremerton, Wash.
Instruction Slide Sets—Albert Widder, 77-14 113th St., Forest Hills, N. Y.
Color Print Competition—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.
Hand Colored Print Circuit—James Archibald, Yerkes, Pa.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hoyt L. Roush, APSA, Johnson Bldg., Charlotte 2, N. C.
Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edcumbe, 40 Frankland Road, Rochester 17, N. Y.
Judging Service—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets
Slide Set Directory—Dr. B. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.

International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Old City, Pa.
Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.

National Club Slide Competition—Smith MacMullin, 5540 Garth Ave., Los Angeles 65, Calif.
Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.
Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.

Motion Picture Division

Annual Film Competition—Charles J. Ross, 323 W. 6th St., Los Angeles 14, Calif.
Book and Film Library—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.
Club Film-Program Exchange Service—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.
Film Analysis and Judging Service—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.
Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.
Technical Information—Larry Sherwood, 1105 Truman Rd., Kansas City 6, Mo.
Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Dr. B. J. Kustan, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Alford W. Cooper, P.O. Box 579, Worland, Wyo.

Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edcumbe, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Anderson, 148-26 29th Ave., Flushing 34, N. Y.
Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Sieger, 200 Brunsdorf Rd., Pearl River, N. Y.
International Portfolios—William M. Rowland, 2129 - 24th St., Bakersfield, Calif.
Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.
Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.
Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
Portfolio Medal Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 3¢ stamp)—Mrs. Lillian A. Ettinger, 1330 Birchwood Ave., Chicago 26, Ill.
PD Membership—East: J. M. Endres, FPSA, 1233 Circle Drive, Tallahassee, Fla. West: Mrs. Elia T. McMenemy, 1366 E. Mountain Drive, Santa Barbara, Calif.
Photo Maxima—Hope Sanders, 322 W. 71 St., New York 23, N. Y.

Contests of the Stars—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Clubs

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: Bosworth Lemaire, APSA, 1793 Ocean Oaks Rd., Carpinteria, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.
Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.
International Club Print Competition—John A. Kelly, 468 Winnecoma Parkway, Chicago 20, Ill.
Portfolio of Portfolios—Gretchen M. Wippert, 12237 E. Kerrwood St., El Monte, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, APSA, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Eura C. Poling, 63 Strong St., Rochester 21, N. Y.
Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.
Traveling Saloon—Ted Lasach, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.
Star Ratings—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.
SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Clubs

Club Services—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

Techniques Division

Most of the services provided by the Techniques Division for the average member are tuition.
Photographic Information—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

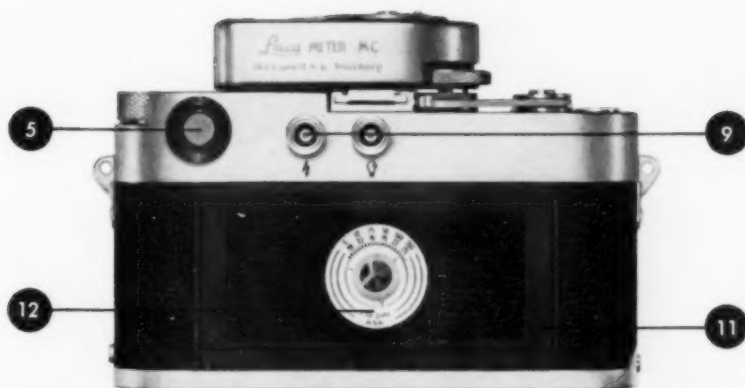
Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.
Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

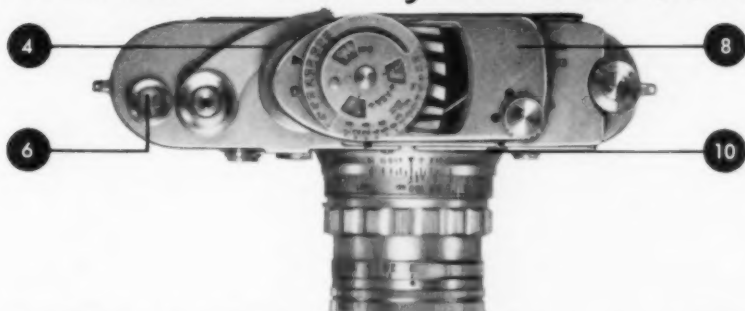
Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Mrs. E. H. Roper, 3323 Oakway Drive, Toledo 14, O.
Pictorial—North American Salons, Philip Solomon, 52 Lexington Road, W. Hartford 7, Connecticut; Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.
Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.
Pictorial—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.



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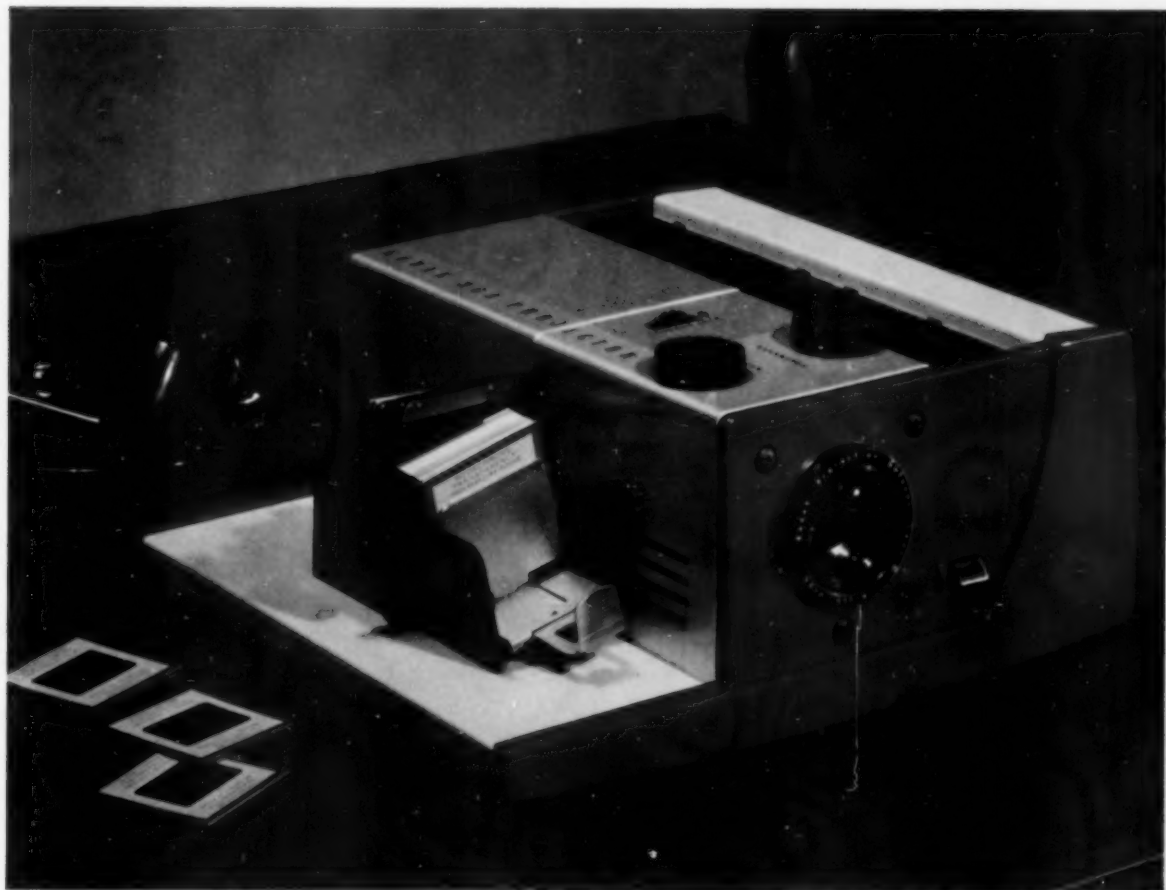
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